



THE DIAL

A Monthly Index of Current Literature

PUBLISHED BY
JANSEN, McCLURG & CO.

CHICAGO, JANUARY, 1881.

[Vol. I, No. 9.]
\$1 PER YEAR—10c. PER NO.

(Entered at the Post-Office at Chicago as Second-Class matter.)

CONTENTS.

GEORGE ELIOT. <i>Margaret F. Sullivan</i> . . .	181
SOUTHERN NEGRO FOLK-LORE. <i>W. F. Allen</i> . . .	183
A HISTORY OF PAINTING. <i>James MacAlister</i> . . .	185
SYMINGTON'S LIFE OF BRYANT. <i>Horatio N. Powers</i> . . .	186
BEACONSFIELD'S NOVEL. <i>Melville W. Fuller</i> . . .	188
THE OPEN FIRE-PLACE. <i>W. L. B. Jenney</i> . . .	190
BIBLIOGRAPHICAL WORKS	190
BRIEFS ON NEW BOOKS	191
Tennyson's Ballads and Other Poems.—Swinburne's Studies in Song.—Bayard Taylor's Dramatic Works. —George Arnold's Poems.—William Winter's Poems.—Mrs. Fields's Under the Olive.—James T. Fields's Ballads and Other Verses.—Lucy Larcom's The Wild Roses of Cape Ann, and Other Poems.— Susan Coolidge's Verses.—Mrs. Willing's Perseph- one, and Other Poems.—Peacock's Rhyme of the Border War.—George Fleming's The Head of Me- dusa.—James's Washington Square.—McCarthy's History of Our Own Times.—Congdon's Reminis- cences of a Journalist.—Amy Fay's Music-Study in Germany.—Miss Bailey's Historical Sketches of Andover.—Chandler's Memoir of Governor Andrew. —Upton's Woman in Music.—Towle's Certain Men of Mark.—Theodora, or Star by Star.—Stod- dard's Mashallah, A Flight into Egypt.	
LITERARY NOTES AND NEWS	198
BOOKS OF THE MONTH	199
PUBLISHERS' ANNOUNCEMENTS	202

GEORGE ELIOT.

The career of George Eliot has been marked by two conspicuous characteristics, establishing, on the one hand, her unique attitude as a private individual to the world for which she wrote; and informing, on the other, the spirit of the entire body of her literary work:—to the public she has maintained a profound reserve, while repose is the pervasive quality of her fiction. These two characteristics are of kindred origin. Their single germ is in the positivist philosophy. The maxims of that philosophy have been actualized in the life and idealized in the literary works of George Eliot.

Actualized in her life; for, accepting her social and moral standards from her tutor and

friend, Herbert Spencer, she classified contemporaneous marriage laws in the category of mere surviving ceremonies of primitive social organization; and, possessing the courage of her principles, married George Henry Lewes. Her intellectual repose shielded her from self-consciousness of the consequences. To the reproaches of the world she returned neither gibe nor taunt, neither smile nor sigh. The artistic frailty of novelists who have employed the creations of their fancy as media for the vindication of their private opinions or as vehicles for the vendue of their personal likes and dislikes is not among the faults of George Eliot. In Lord Beaconsfield, as has been so ingeniously demonstrated by the accomplished Danish critic Georg Brandes, this weakness amounts to a fatal egotism. In vain will curiosity pursue suspected glimpses of the real woman in "Adam Bede," "The Mill on the Floss," "Silas Marner," "Felix Holt," "Romola," "Middlemarch," and "Daniel Deronda." Her artistic sense is too exquisitely correct to permit her to offend against the absolute unity of any of her ideal persons. As well might we look for a chord out of key in a strain of Beethoven as for an obtruded glance of the private George Eliot in any character in her novels.

But in "Theophrastus Such," in the construction of which she was free from the limitations of the artistic as they exist in fiction, she occasionally speaks for herself; and when she does, the light she casts upon her attitude to the world and on her intellectual processes is very clear. Thus revealed, it is apparent that she is not indifferent to the regard of her fellow-men, while she is not so anxious for it as to render her ungenial in its absence. "Theophrastus" says that *naïve* veracity of self-presentation is attainable by the slenderest talent, and that he too may communicate more than he is aware of. He protests that he is not writing an autobiography. But he at least

desires to feel himself "in the ranks with his fellow-men." "It is true that I would rather not hear your well-founded ridicule or your judicious strictures. Though not averse to finding fault with myself, and conscious of deserving lashes, I like to keep the scourge in my own discriminating hand. I never felt myself sufficiently meritorious to like being hated as a proof of my superiority, or so thirsty for improvement as to desire that all my acquaintances should give me their candid opinion of me. I really do not want to learn from my enemies: I prefer having none to learn from. Instead of being glad when men use me despitely, I wish they would behave better and find a more amiable occupation for their intervals of business. In brief, after a close intimacy with myself for a longer period than I choose to mention, I find within me a permanent longing for approbation, sympathy and love." In her one poem, "The Spanish Gypsy," the real woman is confessed still more frankly. The lyrical feeling which pervades the character of "Fedalma" is intensely womanly, and to the lips of the Zineala the heart of George Eliot leaps when she says:

"No!
I belong to him who loves me—whom I love—
Who chose me—whom I chose—to whom I pledged
A woman's truth. And that is nature, too,
Issuing a fresher law than laws of birth."

And the positivist expresses his sentiment on the same subject in the fervent words of Zarca:

"O, 'tis a faith
Taught by no priest, but by their beating hearts.
Faith to each other; the fidelity
Of fellow-wanderers in a desert place
Who share the same dire thirst and therefore share
The scanty water; the fidelity
Of men whose pulses leap with kindred fire;
Who, in the flash of eyes, the clasp of hands,
The speech that even in lying tells the truth
Of heritage inevitable as past deeds,
Nay, in the silent bodily presence feel
The mystic stirring of a common life
Which makes the many one: fidelity
To that deep consecrating oath our sponsor, Fate,
Made through our infant breath when we were born,
The fellow-heirs of that small island, Life,
Where we must dig and sow and reap with brothers."

Then the self-reliance of the woman, blended with the woman's natural wish to reach the moral ideal, while conscious of falling below it, is heard in the protest of the Spaniard:

"O, for the rest,
Conscience is harder than our enemies,
Knows more, accuses with more nicety,
Nor needs to question Rumor if we fall
Below the perfect model of our thought."

And intrepidly is added:

"I fear no outward arbiter."

If any seek in the life of George Eliot a text for moral discourse, let him be just enough to say, "It was not she who erred. Her own character was spotless. A false standard deceived her. Spotlessly she lived by it."

If her real heart is caught in the lines of her poem, the sincerity, the humility, the breadth and the accuracy of her intellectual processes are exhibited in "Theophrastus Such." For delicious candor, for satire so pungent that even the typical "smart" youth must be penetrated by its wholesomeness, there is nothing in our tongue superior to her masterly analysis of "The Too-Ready Writer," in whom she avers she sees the image of her youth. "In relation to all subjects I had a joyous consciousness of that ability which is prior to knowledge;" and she fears she might have reached the distinction of the clever "general writer" who habitually expresses himself before he is convinced, who explains people's writings by what he does not know about them, and who is under an obligation to be skilled in various methods of seeming to know. "Copying the just humility of the old Puritan, I may say, 'But for the grace of discouragement, this coxcombry might have been mine.'" Intellectually George Eliot was one of the most thoroughly educated people of the age, not only in metaphysics but in physics and the languages; and she appears to have turned all her learning to the uses of her genius. She understood perfectly the difference between learning and genius, and embodies that difference in Casaubon, who had the first but not the last, and Will Ladislav, who had the last, in a certain way, and little encumbrance of the first. Even the nomenclature of her fiction is recondite. Isaac Casaubon was a pedant of Geneva in the sixteenth century, and the original "Theophrastus" is found in the Lesbian Tyrtamus, the pupil of Plato and Aristotle.

In applying her genius and her learning to fiction, George Eliot was guided only by the impetus of art. She sought to describe life precisely as she saw it, to see it with correct vision, and so seeing and so describing, she trusted, as Whipple says, that "morality of effect would follow truth of representation." She was well aware of the vast difficulties in her road. "We cannot command veracity at will," are her own words; "the power of seeing and reporting truly is a form of health that has to be delicately guarded." She has pre-

sented life in the nineteenth-century England with unsurpassed fidelity and with the sustained grasp and illuminating power of transcendent genius. But if the objectiveness of her novels is artistically unimpeachable, there is a distinct philosophy underlying all her dramatic movements and controlling the destiny of all her personages. It is the philosophy of evolution. Environment is the basis of everything. Heredity is an important factor in it. Free will is of little account. The weak fall; the strong trample on them; the scientifically "fittest" survive. In the gradual development of the ideals of her dramas, George Eliot always writes from the inner side. She studies from within. The direction of her evolution is always from the centre to the rim. All her characters are introspective. Those in "Middlemarch" dwell in a chronic apotheosis of self-contemplation. Reflection takes in her fiction the place of action in that of Dickens. What her characters think is the essential; what they do is episodic. What the characters of Dickens do is the essential; what they think is of no great importance. "The lively *coup d'œil*," always obvious in the rapid action of the best of Dickens's stories, is matched by the absorbing repose which is as integral a quality in much of George Eliot's finest work as it is a trait of her own mind. This repose is traceable to the ground theory of her conception of life—evolution. Enveloped in it, she feels no want of invention and no hesitancy about where her main currents shall find outlet and at what breaks in the banks the rivulets shall join the sea. The principles of evolution flow like blood through the arteries of all her work. Nor did she need to wait for Herbert Spencer to inform her in them. Their summary she must have encountered in her girlhood in a line of the Georgics:

"*Nec vero terra ferre omnes omnia possunt.*"

Denying all source of responsibility and all means of control outside nature, she puts man and woman in the positions of mere fruits of various kinds of earth or of moral surroundings, and lets them solve, chiefly by chance shaped according to the laws of evolution, the destiny which shall be consistent with those laws.

In her last novel, the effort to reconcile the development of types with the principles of evolution is most emphatically asserted. What

is most striking in the volume is its manifest undertaking to evolve a modified type. But the theory of the evolutionists suffers severely therein, for "Daniel Deronda" is the one artistic failure in all the characterizations by George Eliot. "Daniel Deronda" will be the least read and the soonest forgotten of all its author's works. The reason is not far to seek. The artificial and transcendental cannot be successfully substituted as motives for the simply natural. Philanthropy cannot assume the equipment of religion, nor agnosticism clothe itself in the garments of true humanity, without ultimately confessing the larceny in the tribunal of corrective human instinct.

MARGARET F. SULLIVAN.

SOUTHERN NEGRO FOLK-LORE.*

It seems only the other day that Max Müller, in the second volume of his "Chips" (1869), called our attention to the importance of the comparative study of Folk-lore. Already the literature of the subject makes a respectable library, and in the volume before us we have a contribution from a new and almost unworked field. The half-dozen examples of negro tales published a few years ago in "Harper's Monthly" and the "Riverside Magazine" served only to whet the appetites of lovers of legend; and we trust that Mr. Harris has not now exhausted his repertory in this entertaining collection. He calls attention in his introduction to the difficulty of persuading the negroes to "acknowledge to a stranger that they know anything of these legends; and yet to relate one of the stories is the surest road to their confidence and esteem." Just so Mr. Dasent, as quoted by Max Müller, says, "it is hard to make old and feeble women, who are generally the depositaries of these national treasures, believe that the inquirer can have any real interest in the matter. They fear that the question is only put to turn them to ridicule."

In his well-written introduction, Mr. Harris raises the question as to the origin of these myths, without, however, undertaking to answer it. So far as appears, they have nothing in common with the Aryan cycle of popular tales, which has until now been the principal object

* UNCLE REMUS; HIS SONGS AND HIS SAYINGS. The Folk-lore of the Old Plantation. By Joel Chandler Harris. With illustrations by Frederick S. Church and James H. Moser. New York: D. Appleton & Company.

of investigation. On the other hand, they are found very widely spread in South as well as North America. Did the Indians get them from the negroes, or the negroes from the Indians? Mr. Herbert H. Smith, author of "Brazil and the Amazons," as quoted by Mr. Harris, is positive that the negroes brought them from Africa; but considering their wide dissemination among the American natives, and their distinctively American character in many cases, we should hesitate to consider this as settled. We must wait for a careful examination of the native folk-lore of Africa as the next stage in the investigation; the single illustration from Upper Egypt, not a very exact resemblance at that, is not enough to found a theory upon. We must remember, what students in the comparative sciences are prone to forget, that resemblances in language, mythology, institutions, and legend, may often be as easily explained by analogy of circumstances and way of thinking as by identity of origin.

It is not so much the stories themselves, as their prevailing character, that appears to point to an origin distinct from that of the old world myths. The hero of the tales is the Rabbit; it is, says Mr. Harris, "a fable thoroughly characteristic of the negro; and it needs no scientific investigation to show why he selects as his hero the weakest and most harmless of all animals, and brings him out victorious in contests with the bear, the wolf, and the fox. It is not virtue that triumphs, but helplessness; it is not malice, but mischievousness." We would note that in one of the Zulu tales cited by Max Müller ("Chips," vol. ii., p. 210) the hare—and the American rabbit is a hare—outwits the lion and compasses his death. These stories, indeed, of the rabbit and fox, form a distinct cycle—a sort of inverted *Reineke Fuchs*; "it progresses," says Mr. Harris, "in an orderly way from a beginning to a well-defined conclusion, and is full of striking episodes that suggest the culmination." We do not see why, this being so, he has not arranged the stories so as to show this development, but has interrupted the "Rabbit cycle" with independent stories like the Deluge, the Deceitful Frogs, and several Bear stories.

But it is not merely as a collection of folk-lore that this book deserves notice. It is a valuable study of dialect, or rather affords valuable materials for such a study; for the compiler does not enter into the subject at all, ex-

cept to point out the difference of dialect in a parallel story taken from the "Riverside Magazine." This is from the sea-island region; while Uncle Remus lives in the neighborhood of Atlanta. These two dialects do not, after all, differ very materially from each other, but are very different from the "Jim Crow" negro talk of the border slave-states, with which the people of the North are most familiar—to say nothing of the mongrel "nigger-talk" of the minstrels and the newspapers, which is neither fish, flesh, nor fowl.

There is a third point of view in which this volume will be found to possess great interest and value—as bearing upon the question of reconstruction and the future of the South in one of its most important aspects: the sentiments and habits of the negroes themselves. Uncle Remus's "Story of the War," testified to as "almost literally true," has a moral for those who cannot see how the freed slaves should ever act politically with their old masters. Unquestionably there was a class of slaves typified by Uncle Remus, "who has nothing but pleasant memories of the discipline of slavery—and who has all the prejudices of caste and pride of family that were the natural results of the system." No Northerner who has lived in the South in association with the freed slaves needs to be reminded of these "prejudices of caste and pride of family; or of the undisguised contempt with which their protégés often looked upon them, as compared with the real gentlemen and ladies who used to have them flogged. It seemed an unaccountable servility of spirit; nevertheless it was a fact, and one of some importance in the problem of reconstruction."

Lastly, the editor says that he is advised by his "publishers that this book is to be included in their catalogue of humorous publications"; and if there are any who do not care for folk-lore, or for linguistic study or for reconstruction, it will be hard if they cannot pass a forenoon with rare enjoyment, laughing over the adventures of "Brer Rabbit." We should like to give one of the stories in full, in order to illustrate this feature. This would, however, require too much space, and we will only give the conclusion of the "Story of the Deluge." The deluge, according to the story, was caused by the crawfishes, who "bo'd inter de groun' en kep' on bo'in twel dey onloost de fountains er de earf."

"Where was the ark, Uncle Remus?" the little boy inquired, presently.

"W'ich ark's dat?" asked the old man, in a tone of well-feigned curiosity.

"Noah's ark," replied the child.

"Don't you pester wid ole man Noah, honey. I boun' he tuck keer er dat ark. Dat's w'at he wuz dere fer, en dat's w'at he done. Leas'ways, dat's w'at dey tells me. But don't you bodder longer dat ark, 'ceppin' your mammy fetches it up. Dey mout er bin two deloojes, en den agin dey moutent. Ef dey wuz enny ark in dish yer w'at de crawfishes brung on, I ain't heern tell un it, en w'en dey ain't no arks 'roun, I ain't got no time fer ter make um en put um in dere. Hit's gittin' yo' bedtime, honey."

The illustrations are excellent, and add a great deal to the fun of the book.

W. F. ALLEN.

A HISTORY OF PAINTING.*

A comprehensive and reliable history of painting has been a desideratum for some time. Kugler's very excellent Hand-Book has been the only work making any pretensions to fullness. It is defective, however, in omitting any mention of painting prior to the Christian era; and the numerous researches carried on within the past few years have wrought so many changes in our knowledge of painters and their works, that a total reconstruction of the book would be necessary to adapt it to the wants of the reader who is desirous of standing abreast with the most recent discoveries and criticism. The elaborate volumes of Crowe and Cavalcaselle are a splendid contribution to the literature of art; but they do not go outside of the Italian and early Flemish schools. Neither of these works, therefore, meets the requirements of a general history of painting; and the student seeking to acquaint himself with the entire development of the art, and to ascertain the latest views upon disputed points, has been compelled to gather his information from many scattered sources.

The work of Professors Woltmann and Woermann, the first volume of which is now before us, will be found equal to these demands. In comprehensiveness it far surpasses any history of painting thus far produced, and the learning brought to bear on the subject is of that minute and exhaustive character which is rarely found

outside of a German university. The present instalment embraces painting in the Ancient world, and in the early Christian and the Mediaeval periods of European history. The full and interesting account of the painter's art as practiced in the Nile valley, the monarchies of Western Asia, and classic Greece and Rome, is one of the most valuable features of the work. We have here, for the first time, a complete and satisfactory statement of the position painting occupied in the art of the old world, as gathered from existing remains and ancient literary sources. This part of the book is from the hand of Dr. Woermann, a thoroughly informed scholar in this department of learning; and any one who has attempted to follow the history of painting among these nations in the original authorities, will appreciate the admirable digest of the whole subject which he has given. So far as this portion of the work is concerned it has no rival, and will no doubt be accepted as the standard authority for some time to come.

The second part of the volume is devoted to the rise and progress of painting, from its first appearance in the catacombs down to the time when Italian civilization was transformed by the restoration of ancient learning. The chapters which set forth the story of this somewhat obscure but deeply interesting period were contributed by Dr. Woltmann, and no one can read them without regretting that the untimely death of the learned author will deprive the remainder of the work of the coöperation of so able and instructive a writer. This second part is rendered especially useful by the treatment of miniature painting and mosaic. Prof. Woltmann was noted for his special knowledge of these branches of art, and has introduced a large amount of information concerning them which will be found to throw new light on the early history of painting in the various schools of Europe. Students will now be able to see the important relations which the illuminators and workers in mosaic held to the subsequent development of the painter's art; and it is but just to say that the copious exposition of this subject by so competent a writer gives to the work a value that is altogether exceptional among books of its class.

Mediaeval painting is treated under the three divisions of the Early Christian Period, the Romanesque Period (950—1250), and the Gothic

* HISTORY OF ANCIENT, EARLY CHRISTIAN, AND MEDIAEVAL PAINTING. From the German of the late Dr. Alfred Woltmann, Professor at the Imperial University of Strasburg, and Dr. Karl Woermann, Professor at the Royal Academy of Arts, Dusseldorf. Edited by Sidney Colvin, Slade Professor of Fine Art at the University of Cambridge. New York: Dodd, Mead & Co.

Period (1250—1400). In the portion which treats of the prevalence of Gothic influence, we have an account of the early masters of the Italian schools, which, although traversing more beaten ground than the other divisions, contains much that is fresh and instructive. The early days of the schools of Florence, Siena, and other less important provinces, are sketched boldly and firmly; and we are brought to the close of the first great epoch in the history of European painting, when the traditions of the middle ages had spent themselves, and Italy was ripe for the revolution which was about to break upon her. The second volume, which is promised within a few months, is to take up the narrative at this point, and will treat of the full development of painting by the great masters of the Renaissance.

This bald statement of the contents of the book will serve to give some idea of the ground it covers and the claims it puts forward to public favor. Nothing that has been said must be understood as limiting the usefulness of the work to the special student. While it would be disrespectful to characterize it as a "popular" book, there can be no question as to its right to supersede all existing treatises as a work of general reference upon the subject. The discussion of controverted questions and the quotation of authorities are relegated to the notes at the end of the several divisions, and the narrative flows smoothly onward in a style which is to be commended for its clearness and simplicity. The work is characterized by a fine liberal intelligence, and we are made to realize how important is a knowledge of the painter's achievements to a proper comprehension of the past. Painting is treated in its broad relations to human history and human life, and we rise from the perusal of the book vividly impressed with the value of the art as a means of refining and ennobling the daily life of men.

The work is edited by Prof. Sidney Colvin, of Cambridge, whose name is a sufficient guarantee that the original has suffered no loss in passing into its English form. While refraining from tampering with the text, due allowance has been made by the translator for the difference existing between German and our own modes of thought and expression.

A word is due to the elegant style in which the book has been produced in this country. Its typographical appearance is highly creditable to the publishers, who are signaling

themselves by bringing out art books of the highest character, in a form commensurate with their merits. The paper, illustrations, printing and binding of the present work are unexceptionable. We desire to express our obligations to Messrs. Dodd, Mead & Co., for a book which it is a pleasure to look upon as well as a satisfaction to place upon the shelves of the library.

JAMES MAC ALISTER.

SYMINGTON'S LIFE OF BRYANT.*

If this volume were less satisfactory than it is in its biographical contents and literary quality, it would still be welcome for the spirit of cordial and reverential appreciation of Bryant that pervades it. One cannot go through it without feeling that it is the conscientious production of a generous, sincere, and elevated mind. The purpose of the author plainly is to present in a comparatively brief compass a correct account of the life, genius, and character of the illustrious man whose name is so honored among us. And within the bounds which he assigns to his performance he comes fairly equipped for what he sets out to do. Mr. Symington, who is a Scotchman, has travelled in this country, and spent some months in Williamstown, Massachusetts, and so became familiar with the picturesque region that is associated with the name of Bryant; he had met the poet, and was particularly intimate with some prominent persons who held him in reverent esteem; he is well acquainted with Bryant's poetry, for which he has a sincere admiration, and was furnished, when he undertook his task, with nearly all the valuable matter that has been published about him, both before and after his death. With such preparation, and considerable previous experience in biographical writing, a fairly good book should be expected. The present volume is not disappointing, within certain limits. Though it is largely a compilation, the material is put together with good taste and respectable literary ability, and in such a way as to accomplish the author's modest design. The biographical account, though lacking in detail, has the merit of great accuracy, so far as it goes, and touches almost every point of the poet's life. Woven

* WILLIAM CULLEN BRYANT. A Biographical Sketch, with Selections from his Poems and other Writings. By Andrew James Symington, F.R.S.N.A., author of *Samuel Lover, A Biographical Sketch*; *Thomas Moore, The Poet*; etc. New York: Harper & Brothers.

in along with this, chiefly in the order in which they were written, are selections from his most important poems, and scattered liberally through the volume are striking and comprehensive extracts of a critical nature, from the writings and addresses of those whose judgments of Mr. Bryant have the most significance and authority. The contents of the work, therefore, have a three-fold character:—the leading events of the poet's life, examples of his best composition, and the mature opinions of his distinguished contemporaries respecting his character and genius. A biographical sketch of this sort has its place in literature, and will assuredly be useful, especially so in quarters abroad, for which it was no doubt particularly written.

But giving this work due credit, it must be confessed that the definitive life of Bryant is yet to be written. In the volume before us we have little more than glimpses of a great character and career—accounts correct as far as they go, but lacking the detail and coloring necessary to give them adequate vividness and force. It is a graphic delineation, severely truthful, of course, but vital with particulars that give value to biographical writing and are one of its peculiar charms. Some persons of distinguished note, it is true, have little or nothing that is interesting about them; but there are others of such singular merits, of such rare personality, who are such lovers of nature and their human kind, they tell us so much and do so much that excites our gratitude and admiration and affection, that we want to know all about them—how they looked and lived, their habits, associations, experiences, the parts they played in the great and varied activities of life and the world. In the case of Bryant, we want more knowledge of his youth in Cummington and his career as a lawyer in Plainfield and Great Barrington, a fuller account of his journalistic labors and his powerful influence in public affairs, his relations with progressive movements and all “the fair humanities,” his home life and religious character, his studies, literary pursuits, patriotic, aesthetic, and philanthropic services—a great deal which can be gleaned only from correspondence, diaries, records of current news, and the recollections of those whose intimacy with him afforded the best opportunities of personal knowledge. To the veracious chronicles of Bryant's early life there is little hope

of much addition. What has been already recorded is chiefly the result of special personal inquiries; for he was not a man to volunteer information about himself. There must be, however, a great deal about him that is yet unpublished that will cast a clearer light on many passages of our political and literary history, and set forth his greatness, in its various aspects, to better advantage. Mr. Parke Godwin has been engaged for more than a year upon a memorial of his father-in-law that will be looked for with peculiar interest by the reading public. If the possession of all the material that is available for such a volume, scholarship, and a profound appreciation of Mr. Bryant's character and genius, can guarantee a successful work, then this will be final and authoritative.

But nothing that is yet to be written on the subject will alter the favorable verdict of the wise and good. Further information and more critical study will no doubt enhance the admiration in which Bryant is held by superior minds, but his place and reputation will never be lowered in the popular esteem. And a chief reason of this is his noble and superb manhood—the consecration of his great gifts, during a long life that ripened in sweetness and beauty to its very end, to the service of his fellow-men. His piety was sincere and without a taint of sectarianism. He was a sturdy and devoted patriot. His scholarship was extensive and exact. In his long public career he was the unflinching advocate of justice, truth, and equal rights. He formed and led public opinion on matters of vital moment to the commonwealth. His home life was as beautiful as purity, love, and genius could make it. His character was a rich combination of the most admirable virtues. This noble and grand personality—this poised, elevated, pure, robust nature—gave quality and power to his writings: animated his prose, and is the basis of his inspiring poetry. What the capable mind feels is the solidity of his genius—its healthiness and benignity, his large intellectual sympathies, his creative power, the clearness and purity and suggestiveness of his thought. As a poet there is not a true singer in the land that did not acknowledge him master. He was preëminently a high priest of nature, and interpreted, as no other has done, the glorious landscapes and solemn solitudes of our majestic continent. No man that this country has produced would lose less by having

his whole life laid bare to the core than Bryant. Such a kingly nature united with such extraordinary gifts we never met elsewhere in a single individual; and an acquaintance with him of twenty-five years enables us to know whereof we speak. HORATIO N. POWERS.

BEACONSFIELD'S NOVEL.*

This book is called a novel by way of advertisement that it is in prose and is fictitious; but it needed no such descriptive label. If the definition of a novel is a "prose fiction" and nothing more, "Endymion" fulfils the requisition.

It has in effect no plot and no characters, but is simply a narrative of things which have happened, and which have not and never can happen, constituting the political adventures, to a limited extent, of a large number of people, some of whom Lord Beaconsfield liked and some of whom he did not like. The style is diffuse, but less extravagant than has been usual with its author. The difference between this and his earlier works is the difference between the garrulity of old age and the enthusiasm of youth. What is lost in dash is gained in temperance. Otherwise the style is about the same as that of its predecessors, and relieved in the same way by epigrammatic turns and pointed sayings.

It was once said of Mr. Disraeli's parliamentary efforts that "just as the merits of the pudding at a school dinner are gauged by the frequency of the plums which occur in a slice, so is the success of Mr. Disraeli's speeches measured by the number of sparkling sentences distributed throughout an oration. The plums are of the best, but the pudding is unquestionably heavy; and of course the actual quantity of the latter is immeasurably greater than that of the former." This is quite applicable here, although the pudding is not sufficiently heavy to produce any revulsion on the part of the regular devourer of novels. There is a good deal of it in proportion. That is all.

Doubtless the shallows murmur while the deeps are dumb; but it does not follow that the dumbness of the latter is always to be preferred. On the contrary, if we take extent of surface into consideration, much may be said

in favor of the shallows. Then they murmur in the case supposed, and who would not choose the laughing ripple of quick waters to the black silence of the bottomless pool? So that, although "Endymion" may not be as profound as some of the didactic disquisitions which are pressed upon a suffering people as works of fiction to be read for their wisdom, yet it is sufficiently brilliant to be enjoyed for its liveliness.

Nevertheless, the enormous commercial success which this book is meeting is not to be explained on this ground. What is the secret of it?

Nearly fifty-five years ago, Mr. Disraeli, then but twenty years of age, awoke the morning after the publication of "Vivian Grey" and found himself famous. Yet, brilliant as it is, that novel is so full of faults that one quite concurs with its author in his observations upon it in the prefatory note to the edition of 1853, that "books written by boys, which pretend to give a picture of manners and to deal in knowledge of human nature, must necessarily be founded on affectation," to which he adds "exaggeration," "false taste," and "a total want of art." "The Young Duke," "Contarini Fleming," "Henrietta Temple," and many others, followed; but the next which obtained a *succes d'estime* was "Coningsby," published in 1844.

The success of "Coningsby" cannot be attributed to the plot of the story or the style in which it is written, and but partially to the then rising celebrity of its author. The real cause is to be found in the fact that it purported to sketch in its characters the leading statesmen of the day. Thus the reader believed himself able to identify in Oswald Milbank, Mr. Gladstone; in Mr. Jawster Sharp, John Bright, Esq.; in Sidonia, Baron Alfred de Rothschild of Naples; in the Marquis of Monmouth, the Marquis of Hertford, and so on. And as with "Coningsby," so with "Lothair" and now with "Endymion"; the charm lies in the belief that the leading characters are portraits of the eminent men and women of the times they assume to portray. And to this is undoubtedly now to be added the distinguished position of the Earl of Beaconsfield.

Years ago, and in reference to a far greater literary celebrity, it was written:

"American Cooper asserts, in one of his books, that there is an 'instinctive tendency in men to look

* ENDYMION. A Novel. By the Right Hon. Benjamin Disraeli, Earl of Beaconsfield, K. G. New York: Harper & Brothers.

at any man who has become distinguished.' True, surely; as all observation and survey of mankind from China to Peru, from Nebuchadnezzar to old Hickory, will testify! Why do men crowd towards the improved drop at Newgate, eager to catch a sight? The man about to be hanged is in a distinguished situation. Men crowd to such extent, that Greenacre's is not the only life choked out there. Again, ask of these leathern vehicles, cabriolets, neat flies, with blue men and women in them, that scour through all thoroughfares, whither so fast? To see dear Mrs. Rigmarole, the distinguished female; great Mr. Rigmarole, the distinguished male!"

In "Endymion" we have the work of a Prime Minister of England! The lion has "a silver label with name engraved." What wonder that people press to the Zoölogical garden which he dominates, lion and showman united? And when the bills assure the public that Lord Melbourne, Lord Palmerston, the Emperor Napoleon, and Prince Bismarck, are to be exhibited to the view, what wonder that hundreds of thousands cheerfully pay for admission to the sight?

Whether the likenesses are good or not, is an inquiry that most are unable, and many do not care, to determine. Yet it is the only real test of the merit of productions like this. Historical works of fiction are valued in proportion to the impression of reality produced by the exercise of the imaginative faculty applied to ascertained facts. Take, for example, the exquisite Cleopatra of Shakspeare. The materials that make up her portrait in history exactly correspond with this gorgeous delineation of the "rare Egyptian," the "serpent of old Nile." So in the works of Scott, historical truth is preserved in all the elementary characters. His Louis the Eleventh, Cromwell, Mary and James, are portraits having the vividness of life added to the fidelity of history. Queen Bess steps from his canvas in all her living reality, almost as sensibly before the eye as the Queen in the "Winter's Tale" leaves the pedestal of a statue for the glories of her court. Thus the imagination, by investing with its graceful drapery the stubborn and often paradoxical facts of history, may often subserve as useful a purpose as the industry and care of the historian in the collection and arrangement of his authorities.

But to give accurate portraits of those with whom the writer has mingled on terms of familiar intercourse demands but little creative power, and falls within an entirely different category. Does this book show the possession

of the skill of a master in the art of portrait painting? It is not absolutely essential to the answer to this question that the reader should be able to judge from personal acquaintance. Portraits by Reynolds and Lawrence, by Healey and Elliott, often impress us as so vigorously life-like that we feel they must resemble those they are intended to represent.

The Earl of Montfort may fairly be considered a portraiture of this kind. The original has certainly existed. Lord Beaconsfield has never shown the ability to create such a character, and although there is a flavor of Sir Charles in "Used Up" about it, as a whole it is evidently drawn from life. On the other hand, St. Barbe, said to be intended to represent the late Mr. Thackeray, is a failure as a portrait. It does not resemble anybody, and as a burlesque does not approach the cleverness of "Codlingsby," in revenge for which it is charged to have been written. "My back," says Thackeray, "is at my neighbor's service; as soon as that is turned, let him make what faces he thinks proper;" but that pre-supposes that he could make faces in return, while in this instance the attacked can no longer retaliate. Prince Louis Napoleon, Lord Roehampton, Lady Montfort, and the rest, are all more or less well done; but the impressions left are vague and the performance sketchy and indefinite. As for Endymion and Myra, the one is uninteresting and both impossible.

Upon the whole, the Earl of Beaconsfield must depend for posthumous fame on something else than his novels; for whatever their commercial success they are essentially ephemeral, and having no root in themselves, will not long survive. But as a public man he has left his impress upon the time, and will remain not a great but a striking figure in English history. In this country, where there is no general concurrence in his political views or sympathy with his methods, he will always be remembered with a kindly interest as having had the sagacity, in that not only superior to his own party but to such men as Earl Russell and Mr. Gladstone, to foresee the inevitable outcome of our civil war; nor do we know a better illustration of his powers than his speech upon the assassination of President Lincoln, which places him in a far better light for judgment as to his abilities than anything even of a favorable character that can be written of his literary efforts. MELVILLE W. FULLER.

THE OPEN FIRE-PLACE.*

The architectural profession and all others interested in the improvement of our homes are indebted to Mr. Putnam, and to the enterprise of the "American Architect," in whose columns it originally appeared, for a very exhaustive and instructive treatise on a subject the literature of which was heretofore scattered through many works in several languages, some of them difficult of access.

In the first chapter, "The Open Fire-Place as it is," we find the following significant remarks and definitions:

That Great Radiator of heat to all living beings, the sun, furnishes those beings with the kind of heat best suited to support the life which it has developed, namely, that of direct radiation.

If we would only accept this lesson, repeated every day, as if for the purpose of giving it all possible emphasis, in a manner the most impressive and with apparatus the most magnificent that nature can furnish or the mind of man imagine, if we would accept the lesson, and endeavor to heat our houses after the same principles, these houses might be made as healthy as the open fields. We should be prompted to respect more the open fire-place, as furnishing the best substitute for the life and health-giving rays of the sun, and to discard all such systems of heating as are opposed in principle to that employed by nature.

Following these are practical experiments on waste heat and air currents, showing a loss of from eighty to ninety-five per cent. of the total heat produced by the combustion of the fuel. The chapter finishes with "The Ideal Fire-Place." Ideal perfection would imply:

1. That all heat generated by the combustion of the fuel be utilized in heating and ventilating the house, and that the combustion of the fuel be complete.

2. That the supply of fresh air introduced into the house to take the place of the foul air removed be guaranteed perfectly pure; warmed in winter to a temperature somewhat below that of the room; moistened enough to give it its proper hygrometric condition; abundant enough to supply amply the fire and the occupants; so distributed and located at its entrance as to cause no perceptible draught at any point; the gentle current so directed that it should reach every part of the room; so steady that no part of it should pass over the same spot twice or be twice breathed by the occupants; and so regulated by simple valves as to be under perfect control.

Chapter II., of eighty-four pages and profusely illustrated, gives the history of fire-places from the earliest time. There are thirty-six full page plates, many of them showing very handsome fire-places.

*THE OPEN FIRE-PLACE IN ALL AGES. By J. Pickering Putnam. Boston: J. R. Osgood & Co.

Chapter III. contains suggestions for the improvement of the open fire-place, among which we note the following:

Open fire-places as now used are incapable without external aid of properly heating our buildings. * * * * The combination of furnace and fire-place under proper conditions is satisfactory except from the one standpoint of economy. By furnace the writer would be understood to include steam heat applied by indirect radiation.

Then follow descriptions, with cuts, of the different systems of hot-air furnaces in use, and numerous arrangements for combining an open fire-place and the heater by flues and air chambers behind and above the fire-place. Many of these arrangements are of undoubted excellency in economy of heat, enabling an open fire-place to warm a room or even several rooms without auxiliary heat. They can, however, rarely be applied except at the time of constructing the chimney, and even then it is difficult to supply the heat to other than to the rooms adjoining the chimney on account of the awkward and unsightly character of horizontal distributing pipes.

Still, it is in this direction that we must look for the most sensible improvements in house heating and ventilating. A hot-air furnace that would show its fire in a large open grate in the hall or in one or more of the principal rooms is called for. Such a heater is shown in numerous examples in Chapter III., and many others could readily be invented.

The price of this book is only two dollars, while it contains material sufficient, if well produced, for a five dollar book. It is much to be regretted that the type is small, paper inferior, and the engravings often on too small a scale and much worn. W. L. B. JENNEY.

BIBLIOGRAPHICAL WORKS.

MR. PETER G. THOMSON, of Cincinnati, has published his "Bibliography of the State of Ohio," an elegant royal octavo volume of 436 pages. It is printed on thick laid paper, with illuminated title-page and initial letters. A more sumptuous specimen of typography has never been executed this side of the Alleghanies. The matter of the volume is worthy of its luxurious dress. Mr. Thomson, who is a specialist in American historical books, has devoted eight years to its compilation, and has visited nearly every public, and many of the choice private, libraries in all parts of the country, in search of historical books relating to the State of Ohio, or to any town, city, or locality in the State. He here gives the titles, with historical, biographical, and critical

notes, of more than fourteen hundred separate works. No other State has such a record of its historical literature. Massachusetts, Rhode Island, and Minnesota have State bibliographies, but they do not compare, for thoroughness and elegance, with that of Ohio. There are also brief bibliographies in magazines of Wisconsin, New Hampshire, Maine, and Vermont. Mr. Thomson's work is arranged alphabetically under the names of authors; and the titles are given without abridgement, with the imprint, names of publishers, size, number of pages, illustrations, editions, and other information that concerns the book. To the rarer books he has appended extended notes, with biographical accounts of the authors, the libraries in which these books may be found, the prices they have brought at auction sales, and other information which the book-collector desires to possess. The notes are made with excellent taste and with a thorough knowledge of the subject. This is a publication which should inspire somebody to make a similar bibliography of Illinois; and a better model could not be selected. Work of this kind and quality never pays the author in money for the time he spends upon it; but it ought to pay him promptly for the money he expends for printing. Books of this character, in limited editions, are generally heavy at first; but when the copies are all taken up and they become rare, then every book-collector orders the work, and to his disappointment finds that he cannot get it without paying a fancy price. The time to order such books is when they are published, and thus encourage the author to do some other good work. The volume is elegantly bound in morocco, gilt top and rough edges, and is now supplied for ten dollars. Let the collectors of fine books in Chicago show their interest in Western literature of this good quality, and order a copy forthwith.

MR. M. D. GILMAN, who was for many years a well-known and highly respected citizen of Chicago, has lately been engaged in a labor of love in his native town of Montpelier, by compiling a Bibliography of the state of Vermont. The first attempt in this direction was a list of "the principal original works" that had been published in the State, given in Zadock Thompson's History of Vermont, which was published in 1842. It comprises only fifty-six titles, the dates of publication running from 1774 to 1840; and some of these, such as Dr. Williams's History and certain of Ethan Allen's pamphlets, were printed outside the state. In 1860, Mr. B. H. Hall, the accomplished historian of Eastern Vermont, published in "Norton's Literary Letter" a very carefully prepared "Descriptive Catalogue of Books and Pamphlets relating to the History and Statistics of Vermont, or Portions of it." This covered nearly 300 titles and was enriched by many curious and valuable historical notes. In the first volume of Miss Abby M. Hemenway's "Vermont Historical Gazetteer," published in 1867, there is also a somewhat extended catalogue of Vermont books. But about two years ago Mr. Gilman set about bringing together the titles of all books and pamphlets that had been published within the State, or that treated

of matters relating to the State, or that were written by natives of the State. The results have been published from time to time in the Montpelier "Argus and Patriot," the list being first gone through with alphabetically and then followed by a Supplement, and Addenda to the Supplement, which embodied all the newly acquired information which the compiler's tireless enthusiasm and industry were able to bring together. The final outcome is something unique in the field of bibliography. Nothing so exhaustive has been accomplished or attempted in any other State, and hardly anywhere else would it be possible to bring such a work so near perfection. The whole number of titles is about 6,000, with reference in brief to perhaps as many more. There are in all 2,940 books bearing Vermont imprints. Of these, 767 have been issued in Montpelier, 540 at Burlington, 380 at Rutland, 267 at Windsor, 210 at Middlebury, 130 at Brattleboro, 116 at Bennington, 110 at Woodstock, and smaller numbers at other towns. In a note to the last instalment of the Addenda, Mr. Gilman says: "The work is now being revised and corrected, and additional material gathered will be placed in its proper order." Its appearance in book form is only a question of time—and money.

BRIEFS ON NEW BOOKS.

THERE is little in Mr. Tennyson's volume of "Ballads and Other Poems" that can be expected to reconcile the widely-varying estimates in which he is held by his own time. Those doubting and hesitating souls that have feared to give premature approval to the author of "In Memoriam" and the "Idylls of the King," are but little likely to experience conviction under the influence of a garrulous "Village Wife" or a reformed "Northern Cobbler"; while people already satisfied of Tennyson's full claim to the title of Poet will find no new revelation of his genius in even the tragic pathos of "Rizpah" or the poetic splendors of "Maeldune." There is no depreciation of these poems in this suggestion that they will not materially affect the author's permanent fame. With very few exceptions, they are entirely worthy of him; and readers who are fortunately able to supplement Mr. Tennyson's gift of poetry with an adequate gift of poetic appreciation will find a great deal to delight and entertain them. Excellent as some of these pieces are, however, they must be considered rather as the incidents than the serious events of a great poetic career; and he who may seek to assign Tennyson's poetry its permanent place in literature will pass rather lightly by these later trifles and rest his judgment upon the earlier and more substantial manifestations of the author's genius—upon the fire and passion and intense human emotion of "Maud" and "Locksley Hall," the fine repose and deep philosophy of "In Memoriam," the exquisite beauty of "The Princess," and the grand epics of Arthur, Merlin, and the Knights of the Round Table. The title to greatness proven by these early achievements will be confirmed, if it could not have been established, by the "Ballads and Other Poems." The strongest and most satisfactory of

them, judged as poetry, is undoubtedly "Rizpah"—the story of an English peasant woman whose son was gibbeted for some slight crime, such as sufficed for this dreadful punishment in the last century, and who tells her wrongs in a strain of mournfulness and intensity which places her by the side of that grandly pathetic Bible figure from whom the poem is named. Its impression as a whole is more profound than that left by any other piece in the collection. In similar strain and measure, "The First Quarrel" is less tragic, but still strong and touching. A wife in the Isle of Wight tells to the old doctor who has called to see her sick boy the story of her life, and of her quarrel with her husband, from whom she parted in foolish anger, refusing to kiss him before he left her to cross the water to his work—closing the story with the pathos of a single line:

"And the boat went down that night—the boat went down that night."

Those who have appreciated the fine humor of Mr. Tennyson's "Northern Farmer" will be delighted with the two companion pieces in a similar dialect, "The Northern Cobbler" and "The Village Wife." The former is the better of the two; but both are good, and when we shall have read them as often as we have "The Northern Farmer," and become as familiar with the delicious humor and quaint character hidden beneath the unpromising Yorkshire dialect, we may think them fully as good as the older piece of the trio. Either would be sufficient to establish the reputation of its author as a humorous poet of the very first rank. The ballads of "The Revenge" and "The Defence of Lucknow" have had a previous appearance in print. They are very stirring, and abound in fine and even splendid verses; while their material must make them especially grateful to the British pride. It is difficult to imagine an Englishman so stolid as not to be moved by the combined patriotism and poetry of the line, recurring so effectively at the end of each stanza of "The Defence of Lucknow,"—

"And ever upon the topmost roof the old banner of England blew."

"In the Children's Hospital" is a touching but rather ghastly piece of pathos. "Sir John Oldcastle" and "Columbus" have fine passages, but are comparatively uninteresting, being written in a more than ordinarily stiff blank verse—a measure which Mr. Tennyson has shown himself too thoroughly a master of in "Enoch Arden" and "Idylls of the King" to render any failure here significant of more than inappropriateness in theme. We confess to an inability to make much of the poem called "The Sisters," which strikes us as decidedly commonplace; and the verses under the titles "The Two Greetings" and "The Human Cry" are an almost painful suggestion of what indifferent things a great poet can occasionally be capable. Several sonnets, translations, etc., make up the remainder of the volume—with one piece which, as being, next to "Rizpah," the best piece of poetry in the book, we have purposely reserved till the last. It is "The Voyage of Maeldune"—a version of an old Irish epic which in Mr. Tennyson's hands becomes both epic and allegory, and in

which the wonderful swing and melody of the verse are equalled only by the beauty and richness of the descriptions. The islands at which the mariners rest in their vengeful quest—the Isles of Silence, of Shouting, of Flowers, of Fruits, of Fire, and the Bounteous Isle—are portrayed with a vividness and color which recall the splendid luxury of description shown in "Locksley Hall": the "breadths of tropic shade and palms in cluster," the

"Summer Isles of Eden lying in dark purple spheres of sea."

This fine poem is perhaps the most characteristic—the most thoroughly Tennysonian—in the book. We are glad to say, for the credit of the American book-trade, that Messrs. J. R. Osgood & Co.'s clear right to the first publication of these poems in this country has been respected, and the liberality and enterprise of this firm in securing to Mr. Tennyson his fair remuneration as an author, and in preparing so prompt, and, considering its cheapness, so excellent an edition, have thus been allowed to receive their legitimate reward.

If Swinburne does not deserve to be mentioned next to Tennyson, it would at least be difficult to say who among living English poets should occupy the intermediate place. Addressing a much smaller audience than the Poet Laureate, he is also narrower in his range of utterance; and his verses, rich and musical almost without comparison, seem wanting in that common human interest without which no poetry can become enduring or great. In his own vein and within his own range, however, Mr. Swinburne's poetry is often admirable. Who but he, for example, could have written "Off Shore," "By the North Sea," or "Evening on the Broads"?—the three best, because the most characteristic, poems in his latest volume of "Studies in Song," just published by R. Worthington. Mr. Swinburne never seems so nearly inspired as when writing of the sea; and these three pieces seem to us to represent him at his best. They are worth reading and re-reading; they are full of dignity and power, and their grand rhythm and musical cadence haunt the memory like an echo of the sea. The "Song for the Centenary of Walter Savage Landor," the longest piece in the book, is finely conceived and has many beautiful passages; but panegyric as musical and fervent even as Mr. Swinburne's becomes tiresome when carried through sixty or more pages. "Six Years Old," addressed to a little child, is poetical and tender; and "The Launch of the Livadia" is poetical and ferocious. The latter piece would be an interesting one for the Russian emperor to read just before a sea-voyage. The remaining subjects of these "Studies" are: "After Nine Years," "For a Portrait of Felice Orsini," "The Emperor's Progress," "The Resurrection of Alcilia," "The Fourteenth of July," "A Parting Song," and the "Grand Chorus of Birds"—the latter being one of Mr. Swinburne's fanciful experiments in translating from the Greek and preserving original metres.

THE wooing of the muses must have been an uncommonly successful business in this country last

year, judging from the goodly number of fresh books of poetry appearing in its closing months. Before speaking of other American poets we must mention, though necessarily briefly, the honored name of Bayard Taylor, and the volume of his "Dramatic Works" just published by Houghton, Mifflin & Co. It includes "The Prophet," "The Masque of the Gods," and "Prince Deukalion"; with notes by Marie Hansen-Taylor. Criticism of such pretentious and noble works in scanty space would be an impertinence. From the editor's notes many very interesting facts are learned concerning the history of each of these poems. "The Prophet," it seems, was conceived in Mr. Taylor's mind in 1866 or 1867, and after the plan had been carefully matured, the work was written in 1873 in Germany. The drama is thoroughly American, having for its background the history of the Mormons in this country. It was not intended for acting, Mr. Taylor saying: "It would simply be an absurdity to attempt its representation on the stage." The "Masque of the Gods" was written in New York in the winter of 1872—a year before the composition of "The Prophet." Like that work, its subject is religious; and in it the author attempted to work out some of the great spiritual problems which had long occupied his mind. "Prince Deukalion" was begun about three years before Mr. Taylor's death, and finished October 7th, 1877. Its material is, to some extent, historical and mythological; and the poem is perhaps the most purely imaginative and ideal of any of Mr. Taylor's writings.

ANOTHER writer of verses which appear posthumously is George Arnold, a complete edition of whose poems bears the imprint of James R. Osgood & Co. The collection is prefaced by an affectionate and tenderly-written biography by Mr. William Winter. From it we learn, what might well be inferred from the handsome and boyish portrait, that Arnold had a peculiarly lovable and attractive disposition; and also, what there is ample opportunity of inferring from the poems, that he did not follow poetry as a serious pursuit, but only as the diversion of idle or transitory moods. The unevenness of the poems is thus explained, as also the reason why, with the fine poetic faculty displayed in some of the pieces, Arnold achieved no durable success in poetry. He wrote too much and too easily, and was content with turning out an indefinite number of pretty things rather than concentrating his energies on the production of something which should represent his very best. And yet it is much for any one to have written a piece so excellent as "The Jolly Old Pedagogue"—the preservation of which in collections of "Single Famous Poems" doubtless constitutes the author's likelihood of poetic fame. He wrote much in a pensive and melancholy vein; and it is a pleasant surprise to meet in the volume "Recrimination," "Introspection," "Alone by the Hearth," and other well-remembered pieces.

FROM Mr. Winter's generous tribute to a brother poet, it is interesting to turn to his own poems, a

complete edition of which comes simultaneously with Arnold's volume from the same publishing-house. If we are to accept Mr. Winter's high estimate of his friend's poetic gifts, we must concede that he has turned to better account his own talent, for which his preface makes such modest claim. His poems are noticeably uniform in quality, and show the hand of a painstaking literary artist. While not lacking variety in expression, most of the pieces seem to be reflections of a sad and melancholy mood. "Lethe," "Beyond the Dark," "In a Churchyard," "Death's Angel," "At Peace," "Doom," "Relics," "Withered Roses," "Requiem," "Across the Bier," "Rue," "The Last Scene," "A Pledge to the Dead," "Elegy in Arlington Cemetery," and a number of Dirges in memory of departed friends, indicate by their spirit not less than by their titles Mr. Winter's tendency to mournful themes. These poems are not gloomy or bitter in their nature, but rather sweet and tender,—the expression of the mingled sadness and resignation of one who asks

"How should I sing a joyous song,
Whose thoughts are where the cypress blooms,
And Autumn afternoons are long,
And silence dreams among the tombs!"

SOME very pleasant reminders of the Brownings, and of their literary as well as domestic companionship, are suggested by the recent appearance of volumes of poetry written by Mr. and Mrs. James T. Fields. There is, however, little enough in the volumes themselves to indicate an origin in one household. Their contents are as unlike in character as the writings of Euripides and of Hosea Biglow. "Under the Olive," Mrs. Fields's book, is a collection of poems Grecian alike in inspiration and in treatment; the only exceptional piece being the few lines beginning "Not by will and not in striving," whose merit we should think insufficient for thus detracting from the unity and symmetry of the collection. "The Last Contest of Æschylus," "Sophocles," "Euripides," "Helena," "Achilles," "Elegy to Daphnis," and "The Return of Persephone," are titles which indicate the range and character of subjects. It must be said that on the whole Mrs. Fields is to be congratulated on her success in the performance of a very difficult and ambitious task. The failures are mainly such as seemed inseparable from the theme, and are in a direction in which a writer so gifted as Mrs. Browning and one so enamored of the Greek as Mr. Swinburne have shown how reasonably failure was to be expected. How admirable are some of Mrs. Fields's more marked successes, we should be glad to show by quotations from the "Elegy to Daphnis," "The Lantern of Sestos," or "To the Lyric Muse." But we can only direct to the book itself the attention of those fond of a strong Greek flavor in their poetry.

THE poems of Mr. Fields ("Ballads and Other Verses") have, on the other hand, a flavor that is strongly and unmistakably Yankee. Wooden nutmegs are not more characteristic of Yankee commercial thrift than such pieces as "Lot Skinner's

Elegy," "The Alarmed Skipper," and "Patient Mercy Jones," are of Yankee humor. The fact of the humor being, as far as any known specimens of Yankees are concerned, perhaps as highly idealized as the nutmegs, cannot be allowed to invalidate the comparison. For literary purposes, the very richest humor is that of which the possessor, as in the case of the "Northern Farmer," is stolidly unconscious; and it is this variety which Mr. Fields has used so effectively for his poems. The other pieces in the volume, though second in interest to the class we have named, are of considerable variety, though all are short and unpretentious—characteristic in these respects of the author whose first volume was "printed, but not published." Times have changed, however, since that modest venture, and now Mr. Fields has become, if not a great poet, one of the best-known of American men of letters, and one to whom we are indebted for many delightful books. We should add that the poems of Mr. Fields are now "published" openly by Houghton, Mifflin & Co., who are also entitled to the credit of the very neat appearance of "Under the Olive."

NEARLY one hundred pieces are included in Lucy Larcom's new volume, published by Houghton, Mifflin & Co., with the title "The Wild Roses of Cape Ann, and other Poems." (Is not this sub-title "And Other Poems" in danger of losing its freshness? Four volumes of verse noticed in our present issue are, we believe, thus described on their title-pages. The "Other Poems" being in each case by far the principal part of the performance, perhaps the formula might with advantage be varied thus: "Other Poems besides the Wild Roses of Cape Ann.") Some of Lucy Larcom's poems have had previous publication in the magazines, but most of them appear now for the first time. She is one of the favorite minor poets of America, and several pieces in this volume seem a marked advance on anything previously written by her. "Mistress Hale of Beverly," an incident in Salem witchcraft, may perhaps be considered the strongest piece in the collection. Many of the poems, as suggested by the title of the book, are on subjects connected with the sea; but it is a surprise to find these less pleasing to our taste than those whose inspiration comes from Western scenes—such as "A Prairie Nest," "Through Minnehaha's Veil," and "In Vision." There are several fine descriptive poems in the volume, of which "Up the Androscoggin" and "In a Cloud-Rift" are good specimens; and a number of the religious pieces are strong and fervent.

THE dainty little volume of "Verses" by Susan Coolidge (Roberts Brothers) contains a considerable number of pieces, most of them composed of light poetic fancies or tender bits of sentiment. Of the latter class, the one entitled "When?" is perhaps a good specimen piece. Most of the poems are graceful in expression, and evince a fine poetic faculty and artistic skill.

"PERSEPHONE, and other Poems," is the title of an elegantly printed volume, of which Mrs. Charles

Willing is the author and J. B. Lippincott & Co. are the publishers. It contains twenty-one pieces on various themes, the best of them being the sonnets—particularly those to Mrs. Browning, Margaret Fuller, Jean Ingelow, and Queen Victoria.

THOSE whose lot and habit it is to read and review "the run" of current books of poetry should doubtless be too well seasoned by their tasks to have their irascibility seriously aroused by a single volume, however vile. Any one investigating this field of literary productiveness must soon be compelled to wonder, not at occasional traces of cynicism in reviews, but that all poetry critics do not quickly become cynics. In most cases where complaint of harshness and unfairness is made, it is the reviewers and not the poets who are the injured party. If poets are divine, critics are but human, with human weaknesses and infirmities of temper; and it is doubtful if the latter receive due credit from the former for their self-restraint and moderation in the performance of their tasks under circumstances which might well excuse their just resentment. Mr. Thomas Brower Peacock, as an illustration, will, it is not unlikely, fail to appreciate fully the forbearance shown his "Rhyme of the Border War," and in reading many compassionately meagre notices of his poem, fall short of that complete feeling of gratitude which can become no one more gracefully than a poet. To be the recipient of ingratitude from authors is, however, the common and familiar lot of critics; and in other respects a perusal of Mr. Peacock's Rhyme is not to be regarded as wholly a misfortune, since it furnishes material for some curious if not encouraging speculations—such, for instance, as those concerning the relations, if there are any relations, between the literary quality of a work and the fact of its appearing in a richly-printed volume or in any volume. May romances of the grade of "Beetle-browed Bill, the Ruffian Ranger," be converted into poetry simply by dividing the matter into a series of short lines and commencing each with a capital letter and ending it in a jingle or jangle with its nearest neighbor? Does success in literature now rest upon the arts of printers and book-binders, and does "hard-headed publishing shrewdness" need to concern itself only with the material elements of which a book is composed? The problem is the more difficult from the very practical argument for the affirmative furnished by Messrs. G. W. Carleton & Co., whose printers have certainly done themselves credit in a professional if not in a utilitarian sense in their presentation of the "Rhyme of the Border War." This remarkable work is further described on its title-page as "A Historical Poem of the Kansas-Missouri Guerrilla War, before and during the late Rebellion, the principal character being the famous Guerrilla, Charles William Quantrell." Mr. Peacock, the author, wields, we may say, a vigorous and ready pen. He comes, it seems, from a land of poets, where

"True literature soars on the wing—
Thine own — with beauty none deny—
Thy poets, lark-like, sweetly sing—
Thy authors in their field are high—

On thy soil Smith, of Greeley tie,
First wrote tales, which do time defy.
O Kansas! thou hast wonders seen,
While Territory and a State!"

The susceptible reader will not doubt it. He will also perceive that Peacock's pegasus is no worn and jaded hack, but fresh and lusty—like the "raven stallion" bestrode by one of the heroes of the poem, who, running away with his "darling Ethel" in his arms, and finding the pursuit too close, adopts the novel expedient of riding at full speed toward his pursuers and jumping his horse over their heads; an episode thus narrated by the poet:

"A new thought strikes him: he would try
And pass high o'er his foemen nigh;
His steed, which doth pursuit defy,
Could leap proportionately high.

With her, the lovely and the fair,
Swift as a flash they cleave the air—
They pass the heads of those below,
They leave behind the following foe."

There are numerous passages almost as fine as this; and to the poem as a whole we may well apply the poet's eloquent description of one of his loveliest characters—

"Oh, Heaven! how fair! what language tell
A beauty so remarkable!"

THE significance of the title of George Fleming's novel, "The Head of Medusa" (Roberts Brothers), is but little apparent to the reader till nearly at the end of the book, and then it is only cleared up by a single allusion: "She herself was changed. She was as one who has looked for some ineffaceable instant upon the head of Medusa, who has seen and touched the darker possibilities of life,—to whom forever after the spring fields and the untroubled laugh of children shall come fraught with a sense of passionate significance and loss." Even with this explanatory passage it is difficult to see the exact relevancy of the title. Most people sooner or later get glimpses, and oftentimes much more than glimpses, of the darker possibilities of life; but, fortunately, to few of them do these possibilities appear as Gorgon's heads,—nor does any great amount of sympathy or admiration seem called for by those who permit such common and inevitable experiences to turn their sensibilities into stone. The sentiment throughout the book seems, as it does in the title, to be overstrained and unnatural. The story is sad and pitiful enough, but the reader's sympathies are under the restraint of a feeling that it is needlessly and gratuitously so. Duty—to whose service the heroine's life seems to have been devoted, and for which she is eulogized as one of "the world's nameless martyrs, looking forward to no resurrection dawn,"—is a noble sentiment; but one should be sure, before sacrificing oneself, that it is for a real duty and not a weakness or folly of one's own. It is not easy to understand how any rational sense of duty could have induced such a girl as Barbara Floyd is shown to be in the earlier chapters, to marry such a man as Count Lalli is shown to be in all the chapters: an ineffective and glaring fraud who "advertises all his good qualities," and an object of repugnance even to herself;

a selfish and brutal coward who ill-treated her in their courtship and who fairly bullied her into accepting him. Still less does it appear how duty could lead her, after realizing her husband's real character and being subjected to his brutality, to renounce her old father and all possibility of her own happiness, deliberately accepting companionship with one who "reduced life to its meanest elements," without even the poor compensation of a hope of benefitting the worthless wretch for whom the sacrifice is made. Such a heroine may answer as a type of feminine inconsistency and perversity, but she seems a sorry example of devotion to that duty which is "nobler than emperor, more insatiable than Caesar." There is little that is heroic in this character; and it is to other elements that we must look for the real success of Miss Fletcher's story. Even with this unsatisfying delineation, there is enough to render it powerful and effective. Lexington, and one or two other characters, are uncommonly well drawn, and there is a certain animation of style and method which is largely able to overcome the effects of the rather depressing and turgid sentiment. The descriptions of Rome and of life and manners in the American and English colonies there seem very carefully studied and are certainly impressive. There are some slight but unpleasant mannerisms in the book—such as a fondness for the word "strident" (a word which Worcester does not give), and which leads the author to speak of the "strident notes" of music, the "strident bleat of the sheep," the "strident cry of some fruit-seller," etc. We fail to see what charm there can be in such words as "inescapable," "envisaging," etc.; nor is it quite clear how a castle built in the year "fifteen hundred and something" can be said to have been built in the fifteenth century.

It is perhaps scarcely necessary to proffer the information that Mr. James's "Washington Square" is distinguished by that author's characteristic modesty and moderation. These qualities are very becoming to him; and his consciousness of the fact may be inferred from the continued exercise of his self-restraint and his apparent reluctance to undertake anything more complicated in plot than these simple "studies" in which he has been so fortunate. No one is afraid of being wearied, or of having the feelings unduly harrowed, by Mr. James. His stories, never dull and never dangerous to the nerves, have the sort of agreeableness found in those rare people who never do or say anything in excess. Thus his readers, if not profoundly moved by him, are always in a good humor toward him, and, though unconsciously, cannot fail to be grateful not less for what he refrains from attempting than for what he so admirably accomplishes. It is much for a novelist to avoid exciting his readers' animosity by making them uncomfortable; and this art Mr. James understands to perfection. He attempts no statement or solution of great social or moral problems, no dissemination of pessimistic theories: he simply draws in outline the characters of men and women supposed to represent the types he has observed and studied in society, and artistically arranges these

sketches into groups with more or less relationship to each other. The most striking of these characters in "Washington Square" are Dr. Sloper, the wealthy and highly respectable physician, whose intense individuality is thoroughly manifest; his daughter Catherine, a simple-minded and right-minded girl, who, when the one romance of her life is ended by the faithlessness of her lover, quietly accepts the result and lives out her lonely life with a fortitude and self-reliance which prove more than a match for her father's determined obstinacy; Morris Townsend, a "beautiful" young man of society—a "dangler" in the eyes of Dr. Sloper, and a transparent fraud to everybody but Catherine and her romantic aunt;—and, best of all, this aunt, Mrs. Penniman, a fatuous and absurd old jenny whose meddlesome solicitude for others is pretty certain to prove in the end the greatest calamity that can well befall them. This character is a most amusing and delightful one, and might be sufficient to make the reputation of a literary artist less a master of this kind of portraiture than is Mr. James. One should perhaps not look too closely for consistency of action in a work like this; but it is difficult to understand the motive of Catherine's lover in deserting her—an episode on which the slight plot chiefly hinges. Adventurers of his type are not apt to turn away from ten thousand dollars a year because they cannot get forty thousand. The book has a number of cuts of a style which is more common in English than in American novels; and the publishers, Harper & Brothers, are to be complimented on the very tasteful cover which they have given it.

It is not necessary to say anything in commendation of the plan of Mr. McCarthy's "History of Our Own Times" (Harper & Brothers), as everybody knows that the very hardest thing to get trustworthy information about is contemporary history. That the work is well done, too, may be taken for granted. Mr. McCarthy is known to be an agreeable and vivacious writer, and his readers will not be sorry that he carries into his history some of his excellences as a novelist. This is no disparagement to an historian, provided he has at the same time the fundamental qualities of an historian—fairness and accuracy; and these appear to be well established by his earlier volumes. The history of "our" times is, as is natural enough, the history of the times only so far as they concern directly the readers to whom the book is addressed, the British public. This is to all intents and purposes a history of England during the reign of Queen Victoria. Contemporaneous events, therefore, which did not immediately interest the English people are passed over without mention. Of course, in a nation which touches every part of the world at one point or another, there can be very little absolutely omitted; but we find, for instance (in the index), no mention of Deak, none of Beust except as a Saxon Minister, and none of Andrassy except in connection with the "Andrassy note." In like manner the events of the war of 1870, down to Sedan, are dismissed in a couple of pages. One habit of the novelist we do not like in the historian—the somewhat sensational headings to the chapters,

which do not always convey a notion of what the chapter contains. If anybody wishes to find, for instance, the Franco-Prussian war, just mentioned, he will search for it in vain in the Table of Contents; and when he turns to the Index, he will be directed to the chapter entitled "The Black Sea Clause: the 'Alabama Arbitration.'" Such headings to chapters as "Driven back across the Rubicon" and "The Leap in the Dark" are descriptive enough when you know what they treat of; but there are fifty events in history to which they might apply, and—there being absolutely no dates in the Table of Contents—they have no meaning where they stand. The temper shown towards this country is friendly, and the account of the war of secession, and British public sentiment in regard to it, is very fair.

JOURNALISM is iconoclastic. The enthusiasms of youth, the faith that has come down from the fathers, opinions formed in the schools of philosophy, idols of society, hopes, sentiments, all go down before the experience of a long life on a great newspaper. Much that is good, much that is amusing in human nature, comes to the editor to lighten his hours; but more, very much more that is weak and base comes to shock and sadden him. Genius is made welcome because entertaining; those whom the world call great are listened to with deference; but their foibles, petty jealousies and meannesses banish all respect. One must be firmly anchored in divine truth indeed if faith in God as well as man does not disappear in the general wreck. It would not be profitable for one having such experience to write without reservation. It is better to give free rein to good-nature and gossip for the entertainment of one's readers. This is what Mr. Charles T. Congdon has done in his "Reminiscences of a Journalist" (J. R. Osgood & Co.). We are treated to glimpses of newspaper life in the "Olden Time" and in the days of steam and the telegraph, to anecdotes of distinguished divines, literary men and women, politicians and statesmen, and of the stage and the green-room. The style is free and graceful, and if there is a lack of matter that is new or profitable to political history, the book is all the more entertaining to the general reader. The author's estimate of public men is usually just, but in the case of Daniel Webster it is below what it should be. He overlooks the inestimable services of Webster in his prime, and exaggerates his annoyance and weakness in his later years, when disappointment had nearly crushed him. "I never understood," says the author, "and I think that I shall never understand, the particular spell which this distinguished man exercised over minds which I am constrained to say were superior to his own—I am sure I may say over consciences which were more tender." The author omitted an important duty in not giving to his readers the names of those citizens who were better qualified to expound the Constitution than the statesman who commanded the attention and received the admiring homage of the world for so many years. We are incredulous, and read with admiration those remarkable speeches on

finances and nullification which have furnished the arguments for the speeches on the same subjects of most of the prominent public characters who have succeeded him in Congress. If Daniel Webster had never done other service for his country, his memory would yet deserve to be held in grateful and affectionate remembrance by the American people as long as the Republic endures.

It is always a pleasant experience in life to meet a person who is fresh, frank, and enthusiastic, who is observing, thoughtful, and outspoken; and a book made up from the private letters of such a person is very sure to be at least entertaining. Of this character is Miss Amy Fay's "Music-Study in Germany" (Jansen, McClurg & Co.). Miss Fay resided in Germany from November, 1869, until May, 1875, studying music under many of the most celebrated masters, and during that time wrote to her home in Boston letters conveying very graphic pictures of her experiences and her observations. Her life was passed mainly among musical people, and her constant and favorite theme is music and musicians. Of the latter, as she sees them in their chosen home, Germany, she descants with evident intelligence and with charming and contagious enthusiasm. The life of the great masters of the piano, who live only in a musical atmosphere, for music alone, and surrounded with awe-stricken and admiring devotees, is here depicted *con amore* by one who is herself a devotee and an enthusiast. It is impossible even for one who has but little music in his soul not to be swept on in the current of her frank and simple enthusiasm, even where the writing is largely technical. To those fond of music these passages must be full of interest. But the strongly technical passages are not frequent; while throughout every chapter are scattered the most natural and unaffected glimpses of German home and public life. Events are pictured just as they occur. We see regiment after regiment filing through the streets to take part in the French war; we see the return of the victorious but deeply-scarred army, whom the Emperor and all the Imperial family go out to welcome, and all Berlin receives with the most imposing pomp and joyful ceremony; we have incidental accounts of receptions and dinners at Minister Bancroft's and other houses, and we assist at a grand ball at the opera, where we see the Empress and all the Imperial attendants. Silks and satins gleam, and diamonds sparkle, and the puffs and trains and laces are described with a fullness and accuracy which the feminine mind will most heartily appreciate, and with an enthusiasm and abandon which will win forgiveness from men. Altogether it is a book which will win and hold many admiring friends—and, what is more, it deserves them.

THERE is almost every kind of attractive matter in the history of an old New England town, and where the real facts in detail are brought to light the poet and novelist are provided with some of their most effective material. Miss Sarah Loring Bailey, the authoress of "Historical Sketches of Andover"

(Houghton, Mifflin & Co.), has gathered with great industry and conscientious labor from authentic sources a vast amount of information relating to Andover, Mass., which she has woven together with excellent taste and judgment. The work includes the annals of the settlement of the town, its participation in struggles with the savages, in the French and Indian wars, and in the Revolution, its religious and educational establishments which are now so famous, its distinguished families whose names have played a notable part in public affairs, and a great deal that illustrates the social, political, and ecclesiastical life of the past generations in that locality. One of the most fascinating chapters in the book is that on "Witchcraft in Andover;" while its graphic pages abound in pictures of the manners, habits, and customs of the people through the changes of two centuries. We seem to look right into the homes of these old Puritans and to see them as they pursue their industries, as they meet in council, as they go forth to the wars, as they plan and provide for their churches and educational institutions; their ludicrous and serious experiences are before us—whatever portrays the peculiarities of an independent characteristic New England town. Many of the documents which are reproduced are curious and suggestive. Miss Bailey does not pretend to have exhausted her subject, though her admirable volume has reached large dimensions. The book is exceedingly well made, and its handsome illustrations have an unusual value. Our limited space does not permit us to say all that we would like about this important work, which will be specially prized by a large circle of intelligent New Englanders and which collectors will be in haste to secure.

PERHAPS the most conspicuous and impressive figure in the group of "War Governors" whom the stormy period of 1861 to 1865 made famous is John A. Andrew of Massachusetts. He was a remarkable and illustrious man, who died just too soon for his great abilities and pure character to be fully appreciated by the country; but he will never lose the place he holds in the esteem of those who knew him and understood his illustrious services to his state and nation. His private life and character were no less admirable than his public career; and both are well sketched by his intimate friend, Mr. P. W. Chandler, in a Memoir prepared at the request of the Massachusetts Historical Society, and just published, with a fine and strikingly life-like portrait in heliotype, by Roberts Brothers. In the absence of Mr. Whipple's exhaustive and elaborate biography, which will be some time yet in preparation, this little Memoir will be greatly prized by all who cherish memories of Governor Andrew or who wish to study the life and character of one of the most eminent of American statesmen. To such students it will be no surprise to read that the political managers of his time "were always against him, and the influence of almost all the old leaders of his own party was against him also, from the day he was first named as Governor." There is a fine hint for "statesmen" of to-day in this emphasis, by Governor Andrew's bio-

grapher, and a friend jealous of his place in history, of the antagonism between him and the party "bosses" of his time.

THE influence of "Woman in Music" is an attractive and fertile theme, and few could treat it more felicitously than Mr. Upton has done in his book with that title, just published by J. R. Osgood & Co. Mr. Upton has, both by temperament and attainments, quite exceptional qualifications for his task. The study of the science not alone, but of the literature of music, has been with him a life-long and loving pursuit; and this volume is tender in sentiment, ripe in knowledge, and rich in illustrative citations from the lives of the great masters of musical composition. Members of the advanced modern "school" who may take exceptions to Mr. Upton's generalization that woman will never be the creator of music, will find full justice done her in his statement of her position as its inspirer and interpreter. In this discussion, the influence of woman in the lives of Bach, Beethoven, Haydn, Mozart, Schumann, Schubert, Mendelssohn, and Chopin, is fully and effectively brought out; and some beautiful heliotype portraits of these great composers add much to the interest of the biographical portion of the work.

THE studies of living celebrities contained in Mr. Towle's new volume called "Certain Men of Mark" (Roberts Brothers), are made with thoroughness of preparation and with discernment and appreciation. He has the happy faculty of bringing his subjects bodily before us, and showing us their real personalities as he himself has observed them. In this way he has given us portraits of Gladstone, Beaconsfield, John Bright, Bismarck, Castelar, Gambetta, Victor Hugo, and the three Emperors of Russia, Austria, and Germany. That of Bismarck is perhaps on the whole the most striking; though the sketch of Beaconsfield, now that everyone is discussing that many-sided character, is very interesting, particularly as relating to his earlier literary career. It would be curious to have Mr. Towle's method applied to living American celebrities, and to see what he could make of a few Men of Mark in this country.

AN unpretentious little novel or story by an anonymous author, with the title "Theodora, or Star by Star," has been published by J. B. Lippincott & Co., in so undemonstrative and modest a manner as almost to have escaped attention. It is a tale of English life, with which the writer seems very familiar. The only striking character of the book is the heroine, Theodora, who makes an unhappy marriage and leaves her husband, and whose struggles toward a peaceful and useful life are pathetically told. In her youthful revolt against sham and injustice, Theodora makes many observations on society in general which the self-control of maturer age would have left unspoken. The author is evidently young; hence we venture the suggestion that in her next attempt she leave out some of the super-

fluous characters that are in this novel, and allow the interest to be more centered on the principal personages of the story.

A COLLECTION of Mr. Charles Warren Stoddard's brilliant and entertaining letters of travel, originally published, we believe, in the San Francisco "Chronicle," are gathered into a volume with the title "Mashallah—A Flight Into Egypt," which appears in the Appletons' "Handy-Volume Series." Mr. Stoddard is a writer of remarkable descriptive force. His pictures of Egyptian life are strongly-drawn and richly-colored; but his coloring is that of an artist who understands his subject, and whose instincts are never at fault in its treatment. No more graceful and pleasing sketches of Oriental life and scenery have appeared since the visions of the Syrian "Howadji" charmed the susceptible readers of his time.

LITERARY NOTES AND NEWS.

A DANTE SOCIETY, with Mr. Longfellow as president, is in contemplation.

MR. AUSTIN DOBSON has nearly ready a poem entitled "The Virgin and the Bells."

PROF. HUXLEY is to prepare a volume on Berkeley, for the English Men of Letters series.

MRS. BURNETT and Mr. Cable will each begin a new serial in "Scribner" for February.

GENERAL GRANT is to have an article on the Nicaragua Canal scheme in the February "North American."

MR. SWINBURNE is to have an article on "Tennyson and Musset" in the "Fortnightly Review," with particular reference to M. Taine's criticisms and comparisons.

MESSRS. JANSEN, MCCLURG & Co. have issued, for the convenience and information of book-buyers, a Catalogue of fifty pages, containing a selected list of old and rare books, choice editions of standard books for libraries, and a very full collection of works on early Western history.

MESSRS. CHAPMAN & HALL's *édition de luxe* of Dickens's complete works, in thirty volumes, will be limited to one thousand copies. The first two volumes, containing the "Pickwick Papers," will appear at the end of March, and a complete work each month thereafter till all are finished.

"FAMILIAR TALKS ON ENGLISH LITERATURE" is the title of a work by Abby Sage Richardson, about to be issued by Jansen, McClurg & Co. It gives the story of English literature from its earliest beginnings very nearly to the present time, and is enriched by passages from the works of the various authors under discussion.

THE "Modern Review," the new English quarterly, is fast pushing its way to the attention of the American public. It covers a wide field, and has writers of international reputation. Mr. George H. Ellis, the agent for America, whose office is at 141 Franklin Street, Boston, furnishes it at \$2.75 per year, or 75 cents per number.

In closing a review of an American novel, the London "Athenæum" recently said: "The story is well written, as are most of those which reach us from America. Either the bad novels stay at home, or the American average is higher than ours." Can this be the same grim authority which once sneered at the idea of anyone reading an American book? The novel which elicited the remark was Mr. Aldrich's "Stillwater Tragedy."

THE second volume of the "Memorial History of Boston" is well under way, and is expected to be issued in February. This volume will contain, what his notice of the "Memorial History" in the last issue of THE DIAL did not mention, Mr. Poole's chapter on "Witchcraft in Boston," which will occupy something like fifty pages of the volume. The proof-sheets of the chapter have already been received by him, and we have had the privilege of examining them. The subject is one on which there are conflicting opinions, and of late years it has been more warmly discussed than any other in the range of New England history. Mr. Poole takes a view directly opposed to that of Mr. Upham (the special historian of the subject), Mr. Bancroft, and others, who have laid the chief responsibility of those judicial murders upon Increase and Cotton Mather and the other ministers of the Massachusetts Colony. After giving a general view of the subject, he takes up *seriatim* the four cases of witch executions in Boston; and then gives a critical review of the witch literature that appeared in Boston from 1684 to 1704. Mr. Poole, in the "North American Review" for April, 1869, had an elaborate article on the subject, which attracted much attention at the time. In his "Memorial History" chapter he has followed up the position he then took, and has intensified the proofs that the historians have made a dreadful mistake in treating the witchcraft of New England. No student of the subject can hereafter dispense with the aid of Mr. Poole's very lucid and exhaustive monograph. Joseph Cook especially might study it with profit before making a new edition of the book containing his lecture on Spiritualism.

PROMINENT features of the January magazines are:—In the "North American Review" Prof. John Fiske treats of the causes which have brought about a decline of the spirit of religious persecution, in opposition to the theory of Buckle that it is due to an eclipse of religious faith; Senator Edmunds writes on "The Controlling Forces in American Politics," President Bascom on "Atheism in Colleges," Nina Morais on "The Limitations of Sex," and Senator Wallace on "The Mission of the Democratic Party."—The "Popular Science Monthly" has two papers by Herbert Spencer, "Political Integration" and a reply to the criticisms of Guthrie and Birks; the second part of Prof. Tyndall's discussion of the observance of the Sabbath; "The Advantages of Ignorance," by Prof. F. W. Clarke; "Physical Education," by Dr. Felix L. Oswald; and several more strictly scientific articles.—The "Atlantic" has a paper on Sarah Bernhardt's acting, by Richard Grant White; a poem by Mr. Whittier, addressed to Lydia Maria Child; the beginning of Mr.

Rossetti's series on the "Wives of Poets"; four more chapters of Mr. James's story, and the beginning of a serial by Miss Phelps.—"Harper" has an article on James Russell Lowell, by F. H. Underwood; "English Lakes," by Mr. Conway; "Down the Thames," by Mr. Whitman; and the first part of a new story by Mr. Thomas Hardy.—"Scribner" has an article on "London Theatres"; "Glimpses of Parisian Art"; "The Bible Society and the New Revision," by Dr. Chas. S. Robinson; the continuation of Eugene Schuyler's life of Peter the Great; and the conclusion of the series on Millet the painter.—"Lippincott" begins the year with a new cover, which will undoubtedly help to popularize the magazine, and a reduction of price to twenty-five cents, which will help still more; Charles Burr Todd describes New London, Conn., under the title "An Old New England Seaport"; Mr. John Foster Kirk writes about Madame de Staël; and there is the beginning of a serial story called "Lilith," to occupy three numbers.—"St. Nicholas" has contributions from Mr. Boyeson, Mr. Stockton, Mr. Rossiter Johnson, and the opening chapters of the Indian story by "Bright Eyes."—The "Magazine of Art" (Cassell, Petter, Galpin & Co.) has recently assumed a new and improved form, and the January number has some noticeably fine etchings and other pictures.

BOOKS OF THE MONTH.

[The following list includes all New Books, American and English, received during the month of December by MESSRS. JANSSEN, McCLELLAND & Co., Chicago.]

ILLUSTRATED BOOKS.

- Pastoral Days:** or, Memories of a New England Year. By W. Hamilton Gibson. Large Quarto. Beautifully illustrated. \$7.50.
 "Deserves and will hold a distinct place in the literature of rural New England. * * * Mr. Gibson's drawings are marked by a rare grace and delicacy as well as fidelity."—*The Nation*.
 "Art never equalled and cannot excel the beauty of these prints. We risk nothing in saying that this is the most charming gift-book that can be produced for the holiday season."—*N. Y. Sun*.
 "The chief among the year's fine art books."—*N. Y. Evening Post*.
British Painters. With Eighty Examples of Their Work Engraved on Wood. Large Quarto. \$6.00.
American Painters. With 104 examples of their work engraved on wood. By G. W. Sheldon. *Enlarged Edition*. Quarto. Cloth, \$2.00. Full morocco, \$15.00.
 "Justice cannot be done to this admirable book without a more thorough analysis, both of its illustrations and its literary contents, than is possible here. * * * The engravings, in a good many instances, really succeed in rendering some of the effects of color as well as of light and shade and of drawing."—*London Spectator*, in a *Review of the First Edition*.
Faust. A Tragedy. By Goethe. Translated by Theodore Martin. Illustrated by Prof. A. Von Kreling. Quarto. Leipzig. \$30.00.
The Schools of Modern Art in Germany. By J. Bevington Atkinson. Illustrated with 16 etchings and numerous wood cuts. Folio. \$12.00.
Likeness of Christ. An inquiry into the verisimilitude of the received likeness of our blessed Lord. By Thos. Henphy. Illustrated with 13 photographs, colored by hand, and 50 engravings on wood. Cloth, gilt, atlas. Quarto. \$40.00.
Childhood's Happy Hours. Reproduced from Life in fifteen Photographic Gems. By M. Scherer and H. Engler. Portfolio. \$10.00.
Operas of the Great Masters. Illustrated by M. V. Schwind, with Explanatory Text by Dr. Edward Hanslick. Folio. \$10.00.
English Society at Home. From the collection of "Mr. Punch." By George du Maurier. Heliotype edition. Quarto. \$5.00.
Splashes of Ink. Designed by C. T. Lillie. 50 cts.

The Great Historic Galleries of England. Edited by Lord Ronald Gower, F. S. A. Folio. London. \$12.00.

Our People. Sketched by Charles Keene. From the collection of "Mr. Punch." Folio. London. \$10.00.

The Teacher's Dream. By W. H. Venable. 4to. Illustrated. \$2.50.

"Some little books contain a great deal, and this is one of them."—*Christian Union*.

The Wooing of the Water-Witch. A Northern oddity. Edited by Evan Daldorne. Illustrated by J. Moyr Smith. 4to. pp. 132. \$2.00.

Military Misreadings of Shakespeare. By Major Teccombe. Printed in colors by Edmund Evans. Quarto. London. \$3.50.

Old Christmas. From the Sketch Book of Washington Irving. Illustrated by R. Caldecott. 12mo. pp. 165. London. \$2.00.

Bracebridge Hall. By Washington Irving. Illustrated by R. Caldecott. 12mo. pp. 284. London. \$2.00.

HISTORY.

The Invasion of the Crimea. Its origin and an account of its progress down to the death of Lord Raglan. By Alex. W. Kinglake. Vol. IV. The Winter Troubles. 12mo. \$2.00.

"A work which is, in the fullest sense, history."—*Athenaeum*, London.

Young Ireland. A fragment of Irish History, 1840-1850. By Sir Charles Gavan Duffy, K. C. M. G. 8vo. pp. 778. \$3.00.

"It has come out in a happy moment, when men are puzzling over a great and very difficult Irish crisis. * * * It is a book full of life and brilliance. * * * In recounting facts he appears to us singularly scrupulous and accurate."—*Spectator*, London.

The History of Herodotus. By George Rawlinson, M. A. 4 vols., 8vo. New Edition. \$8.00.

A Short History of India, and of the Frontier States of Afghanistan, Nepal and Burma. By J. Talboys Wheeler. 12mo. pp. 744. London. \$3.50.

Charlemagne and the Carolingians. Edited from M. Guizot's History of France, with notes, etc., by Gustave Masson, B. A. 16mo., pp. 110. \$1.00.

BIOGRAPHY.

The Personal Life of David Livingstone, LL.D., D. C. L. Chiefly from his unpublished journals and correspondence. By William G. Blaikie, D. D., LL. D. 8vo., pp. 304. Portrait and Map. \$3.50.

The Life, Work and Opinions of Heinrich Heine. By William Stigand. 2 vols., 8vo. Portrait. \$3.75.

"Regarding Heine as a wit and humorist alone, his sayings and opinions have a charm unrivalled in the history of literature."

Jean Francois Millet. Peasant and Painter. From the French of Alfred Sensier. 4to. pp. 290. Illustrated. \$3.00.

Monsieur Guizot in Private Life. From the French of his Daughter, Madame De Witt. 8vo. pp. 357. \$2.75.

Sister and Saint. A Sketch of the Life of Jacqueline Pascal. By Sophy Winthrop Weltzel. 12mo. pp. 330. \$1.50.

Memoirs of Gov. Andrew. with Personal Reminiscences. By Peleg W. Chandler. To which are added two unpublished Literary Discourses and the Valedictory Address. 16mo. pp. 286. \$1.25.

Henry Martyn. By Rev. Charles D. Bell, D.D.; "Heroes of Christian History." 12mo. pp. 190. 75c.

Philip Doddridge, D.D. By Charles Stanford, D.D. 12mo. pp. 193. 75c.

ARCHAEOLOGY.

Ilios. The City and Country of the Trojans. The Results of Researches and Discoveries on the Site of Troy and Throughout the Troad in the Years 1871-72-73-74-75. Including an Autobiography of the Author. By Dr. Henry Schliemann, F. S. A., etc., with appendices and notes by Professors Max Muller, Sayce, Mahaffey and others. Profusely illustrated. 8vo. pp. 800. \$12.00.

"This work is sound and satisfactory in the highest degree. It deals with the varied aspects of a subject of permanent interest with a skill and comprehensiveness that entitles it to a permanent place in the library of all who are interested in the political, historical and physical associations and characteristics of the Troad."—*Athenaeum*, London.

TRAVEL.

Unbeaten Tracks in Japan. An Account of Travels on Horseback in the Interior. Including Visits to the Aborigines of Tezo and the Shrines of Nikko and Ise. By Isabella L. Bird. 2 vols. 8vo. Maps and Illustrations. \$5.00.

"She invariably tells us what we want to know. * * * A perusal of her book is very nearly the same thing as a visit to the places she describes would be."—*Spectator*, London.

The Trip to England. By William Winter. Second edition, revised and enlarged. Illustrated by Joseph Jefferson. 16mo. pp. 167. \$2.00.

Vignettes of Travel. Some Comparative Sketches in England and Italy. By W. W. Nevill. 12mo. pp. 443. \$1.50.

Honolulu. Sketches of Life, Social, Political and Religious, in the Hawaiian Islands. By Laura Fish Judd. 12mo. pp. 238. \$1.25.

ESSAYS AND BELLES-LETTRES.

Music Study in Germany. From the Home Correspondence of Amy Fay. Edited by the author of "Co-Operative Housekeeping." 12mo. pp. 348. \$1.25.

"The intrinsic value of the book is great. Its simplicity, its minute details, its freedom from every kind of affectation, constitute in themselves most admirable qualities."—*Chicago Times*.

Goethe's Mother. Correspondence of Catharine Elizabeth Goethe with Goethe, Lavata, Wieland and others. Translated, with Biographical Sketches and Notes, by Alfred S. Gibbs. 12mo. pp. 265. \$2.00.

The Lovers of Provence. A MS. story of the twelfth century rendered into modern French by Alex. Bida. Translated by A. Rodney Macdonough. Illustrated. 4to, red line and gilt edges. Cloth, \$3.50; full morocco or calf, \$7.00; full vellum, \$10.00.

"A delightful picture of mediæval romance, pure in tone, and painted with a delicacy of stroke and vividness of coloring attained in few modern compositions."—*The Nation*.

Woman in Music. An Essay. By Geo. P. Upton. Illustrated. 12mo. pp. 145. Gilt edges. \$2.00.

Duty. With Illustrations of Courage, Patience and Endurance. By Samuel Smiles, LL.D. 12mo. pp. 406. \$1.00.

The Same. Franklin Square Library. 15c.

"A series of admirable essays, with illustrations and anecdotes of courage, patience and endurance. * * * A work to be carefully read and remembered."—*Chicago Tribune*.

Sketches and Reminiscences of the Radical Club of Chestnut street, Boston. Edited by Mrs. John T. Sargent. 12mo. pp. 418. \$2.00.

"A brilliant, stimulating book. * * * A book that deserved to be written and published, and well deserves to be read."—*Literary World*.

Certain Men of Mark. Studies of Living Celebrities. By George M. Towle. 16mo. pp. 242. \$1.00.

First Six Books of Virgil's Æneid. Translated by George Howland. 4to. pp. 152. \$1.50.

Reminiscences, Addresses and Essays. By Francis Lieber, LL.D. 2 vols. 8vo. \$6.00.

On the Threshold. By Theodore T. Munger. 16mo. pp. 228. \$1.00.

The Orpheist. A Pronouncing Manual, containing about 3,500 words, including names of foreign authors, artists, etc., that are often mispronounced. By Alfred Ayres. 18mo. pp. 201. \$1.00.

Glimpses Through Cannon-Smoke. A Series of Sketches. By Archibald Forbes. 16mo. pp. 250. \$1.00.

The History of the Ingenious Gentleman Don Quixote, of La Mancha. Translated from the Spanish by P. A. Motteaux. With Etchings by Ad. Lalauze. 8vo. Vol. II. pp. 484. *Edition de Luxe*, Edinburgh. \$6.00.

Reminiscences of a Journalist. By Chas. T. Congdon. 12mo. pp. 393. \$1.50.

Womanhood. Lectures on Woman's Work in the World. By R. Helen Newton. 12mo. pp. 315. \$1.25.

The Peterkin Papers. By Lucretia P. Hale. 16mo. pp. 240. \$1.00.

Isaac Disraeli's Complete Works. Standard Edition. 6 vols., crown. 8vo. \$7.50.

A Doctor's Suggestions to the Community. Papers upon various subjects from a Physician's standpoint. By D. B. St. John Roosa, M.D. 12mo. pp. 224. \$1.50.

Modern Society. By Julia Ward Howe. 16mo. pp. 88. 50c.

A Primer of French Literature. By George Saintsbury. "Half Hour Series." Paper. 25c.

POETRY.

All Round the Year. Verses from Sky Farm. By Elaine and Dora Read Goodale. 18mo. pp. 304. \$1.25.

Ballads and Other Verses. By Jas. T. Fields. 16mo. pp. 137. \$1.00.

Verses. By Susan Coolidge. 18mo. pp. 181. \$1.00.

Studies in Song. By Algernon C. Swinburne. 12mo. pp. 213. \$1.75.

The Classical Poetry of the Japanese. By Basil Hall Chamberlain. 8vo. pp. 227. \$5.00.

Onti Ora. A metrical Romance. By M. B. M. Toland. 12mo. pp. 117. Illustrated from designs by W. L. Shepard. \$2.50.

The Crimson Hand, and other Poems. By Rosa Vertner Jeffrey. 12mo. pp. 300. \$1.50.

Shakespeare's Dream and other Poems. By William Leighton. 4to. pp. 148. \$1.50.

Persephone, and other Poems. By Mrs. Charles Willing. 4to. pp. 95. \$1.50.
Wayside Flowers. A Collection of Short Poems. By S. C. 16mo. pp. 163. \$1.35.
The School of the Master, and other Religious Verses. By Julia H. Johnston. 16mo. pp. 67. 60 cents.

SCIENTIFIC.

Field Engineering. A Hand-Book of the Theory and Practice of Railway Surveying, Location and Construction. Designed for the class-room, field and office, and containing a large number of useful tables. By William H. Searles, C. E. 16mo. pp. 501. Tucks. \$3.00.
A Popular History of Science. By Robert Routledge. B. Sc. (Lond.), F.C.S. 12mo. pp. 673. Illustrated. \$3.50.
Dwelling Houses. Their Sanitary Construction and Arrangements. By W. H. Corfield, M.A., M.D., etc. 12mo. pp. 112. \$1.25.

FICTION.

Endymion. By the Earl of Beaconsfield, K.G. 12mo. Cloth. Large type, \$1.50. 12mo.; cloth; cheaper edition, \$1.00. 8vo.; paper, 75 cents. Franklin Square Library Edition, 15 cents.
 "The most popular book of the year. * * * The work fully maintains the level of 'Lothair.'"—*Saturday Review*, London.
 "There is not a dull page from cover to cover."—*Academy*, London.
Washington Square. By Henry James, Jr. 16mo. pp. 266. Illustrated by Geo. Du Maurier. \$1.25.
The Head of Medusa. By George Fleming. 16mo. pp. 371. \$1.50.
 "An unseasonal, pure book."—*Chicago Tribune*.
The Trumpet Major. By Thomas Hardy. "Laisure-Hour Series." 16mo. pp. 366. \$1.00.
As Thyself. By Sue W. Hubbard. 12mo. pp. 280. \$1.50.
The Two Miss Jean Dawsons. By Margaret M. Robertson. 12mo. pp. 350. \$1.50.
Beaulieu. 12mo. pp. 262. \$1.25.
Nestlebrook. By Leonard Kip. 16mo. pp. 315. Paper, 60 cents; cloth, \$1.00.
My Hero. By Mrs. Forrester. Paper, 75 cents.
Poverina. From the French of Mme. La Princesse O. Cantacuzene Altieri. "Handy-Volume Series." Paper. 30 cts.
Mashallah! A Flight into Egypt. By Charles W. Stoddard. "Handy-Volume Series." Paper. 30 cents.

NEW NOS. IN FRANKLIN SQUARE LIBRARY.

A Confidential Agent. By James Payn. 15 cents.
Love and Life. By Charlotte M. Yonge. 15 cents.
The Rebel of the Family. By E. L. Linton. 15 cents.

JUVENILE.

The Young Folks' Cyclopedia of Persons and Places. By John D. Champlin, Jr. 8vo. pp. 930. Illustrated. \$3.50.
 "It admirably fills the place of a classical dictionary for young people. This is a book that has novelty and wear in it."—*N.Y. Tribune*.
The Story of the United States Navy. For Boys. By Benson J. Lossing, LL.D. 12mo. pp. 418. Illustrated. Half leather. \$1.75.
Stories of the Sea. Told by sailors. By E. E. Hale. 16mo. \$1.00.
Kate Greenaway's Birthday Book. For Children. With 382 illustrations. Verses by Mrs. Sale Barker. Cloth, \$1.00; limp calf, \$2.50.
Asgard and the Gods. Tales and traditions of our Northern ancestors. Told for boys and girls. Adapted from the German of D. W. Wagner. 8vo. Illustrated. London. \$2.50.
Stories of the Saints. By Mrs. C. Van D. Chenoweth. 12 mo. pp. 162. Illustrated. \$2.00.
The Mountain-Sprites' Kingdom, and other Stories. By the Right Hon. E. H. Knatchbull-Hugessen (Lord Bradbourne). 12mo. Illustrated. \$1.75.
All True. Records of peril and adventure by sea and land—remarkable escapes and deliverances—missionary enterprises—wonders of nature and Providence—incidents of Christian history and biography. By D. Macaulay. 12 mo. Illustrated. \$1.50.
A Christmas Child. A Sketch of a Boy's Life. By Mrs. Molesworth. 16mo. Illustrated by Walter Crane. \$1.50.
Mark Dennison's Charge. By Georgiana M. Craik. 12mo. Illustrated. \$1.50.
Mabel on Midsummer Day. A story of the olden time. By Mary Howitt. Illustrated in silhouette. By Helen M. Hinde. \$1.50.
Routledge's Singing Quadrille (Music by M. B. Foster) and Children's Singing Lancers (Music by L. N. Parker). Illustrated in colors. Folio. \$1.50.
Meyrick's Promise; or, Little Fugitives from the Jamaica Rebellion in 1865. By C. E. Phillips. 12mo. Illustrated. \$1.50.
The Silver Medal. By J. T. Trowbridge. 16mo. \$1.25.
Schoolboys all the World Over. Adapted from the French. By Henry Frith. 12mo. Illustrated. \$1.25.
Allie's Mistake. A Christmas Story by Rebecca G. Beach. 16mo. Illustrated. \$1.25.

Old-Time Child-Life. By E. H. Arr. \$1.25.
Herry. The Story of a Little Girl. By Mrs. Molesworth. 12mo. Illustrated. \$1.25.
A Strong Arm and a Mother's Blessing. By Elijah Kellogg. 16mo. pp. 297. \$1.25.
The Pansy. For Sunday Reading. Edited by "Pansy." Quarto. Boards. Illustrated. \$1.00.
A Silver Key to a Golden Palace. A Medley. By Alton Leslie. 16mo. Illustrated. \$1.00.
Christmas Day and All the Year. "Christian Register" Stories. \$1.00.
The Twin Cousins. By Sophie May. 18mo. 75 cents.

RELIGIOUS.

The Sacred Books of The East. Translated by various Oriental Scholars, and edited by F. Max Muller. Vol. VI. and IX. The Quran. By E. H. Palmer. 8vo. London. \$5.25.
The Gospel of St. Luke. With Critical Notes. By Geo. Burgess, D.D. Also six charges delivered to the clergy of his diocese. 12mo. pp. 477. \$2.00.
Studies in the Mountain Instruction. By George Dana Boardman. 12mo. pp. 328. \$1.25.
The Huguenots of La Rochelle. A Translation of "The Reformed Church of La Rochelle." An historical sketch. From the French of Louis Delmas. 12mo. pp. 295. \$1.75.
Sermons on the International Sunday-School Lessons for 1881. By the Monday Club. 12mo. pp. 449. \$1.50.
From Death unto Life; or, Twenty Years of my Ministry. By Rev. W. Haslam. 12mo. pp. 318. \$1.50.
The Ethical and Social Aspect of Habitual Confession to a Priest. By Thomas Thomely, B.A., LL.M. 12mo. pp. 150. London. \$1.25.
Old Faith and New Thoughts. By Rev. J. B. Gross. 12 mo. pp. 161. \$1.25.
The Lord's Prayer. Seven Homilies. By Washington Gladden. 16mo. pp. 192. \$1.00.
Sketches of the Women of Christendom. By the author of "Chronicles of the Schonberg-Cotta Family." 12mo. pp. 324. \$1.00.
Protestant Foreign Missions. Their Present State. A Universal Survey. From the German of Theodore Christlieb, D.D., Ph.D. 16mo. pp. 264. \$1.00.
The Authorship of the Fourth Gospel. External Evidence. By Ezra Abbot, D.D., LL.D. 8vo. pp. 104. 75 cts.
The True Humanity of Christ. By Howard Crosby. 16 mo. pp. 46. 50 cents.

MEDICAL.

A Text-Book of the Physiological Chemistry of the Animal Body. Including an account of the chemical changes occurring in disease. By Arthur Gamgee, M.D., F.R.S. 8vo. pp. 487. Vol. I. London. Net \$4.95.
Cottage Hospitals. General, Fever, and Convalescent. Their Progress, Management, and Work, etc. By Henry C. Burdett. Second edition, re-written and much enlarged. 12mo. pp. 550. \$4.50.
A Practical Treatise on Surgical Diagnosis. By Ambrose L. Ranney, A.M., M.D. Second edition, revised and enlarged. 8vo. pp. 471. \$3.00.
The Ocean as a Health Resort, etc. By W. S. Wilson, L.R.C.P. 12mo. pp. 260. \$2.50.
A Treatise on Diphtheria. By A. Jacobi, M.D. 8vo. pp. 252. \$2.00.
A Practical Treatise on Nasal Catarrh. By Henry Beverly Robinson, A.M., M.D. 8vo. pp. 182. \$1.75.
Yellow Fever; Nature and Epidemic Character, etc. By C. Spinzig, M.D. 8vo. pp. 205. \$1.50.
Medical Heresies. Historically Considered, etc. By Gonzalvo C. Smythe, A.M., M.D. 12mo. pp. 228. \$1.25.
On the Use of Cold Pack, followed by Massage in the treatment of Anæmia. By Mary Putnam Jacobi, M.D., and Victoria A. White, M.D. 8vo. pp. 76. \$1.25.
Is Consumption Contagious? and can it be Transmitted by Means of Food? By Herbert C. Clapp, A.M., M.D. 12mo. pp. 178. \$1.25.
Food for the Invalid, the Convalescent, the Dyspeptic and the Gouty. By J. M. Fothergill, M.D., and H. C. Wood, M.D. 12mo. pp. 157. \$1.00.
How a Person Threatened or Afflicted with Bright's Disease Ought to Live. By Jos. F. Edwards, M.D. 16mo. pp. 87. 75 cents.

MISCELLANEOUS.

Miss Parlow's New Cook Book. A Guide to Marketing and Cooking. By Maria Parlow. 12mo. pp. 420. \$1.50.
A Brief Synopsis of the Collection Laws of the United States and Canada. Compiled under the direction of Douglass & Minton, Attorneys of the Law and Collection Department of the Mercantile Agency of Dun, Wiman & Co. 8vo. pp. 106. \$1.50.
A Guide to the Study of Political Economy. From the Italian of De Luigi Cossa. 16mo. pp. 237. London. Net. \$1.37.

[Any book in this list will be sent by mail, post-paid, on receipt of price, by JANSSEN, McCLEGG & Co., Chicago.]

Recent Books.

YOUNG IRELAND: A Fragment of Irish History, 1840-1850.
By the Hon. Sir Charles Gavan Duffy, K. C. M. G. One vol.,
8vo., cloth, \$3.00.

"Never did any book appear so opportunely. But, whenever it had appeared, with so lucid and graphic a style, so large a knowledge of the Irish question, and so statesmanlike a grasp of its conditions, it would have been a book of great mark."—*London Spectator*.

New Book by the Author of "Fairy-Land of Science."

LIFE AND HER CHILDREN. Glimpses of Animal Life from the Amœba to the Insects. By Arabella B. Buckley, author of "The Fairy-Land of Science," "A Short History of Natural Science." With upward of 100 Illustrations. 12mo., cloth, gilt, \$1.50.

"The main object is to acquaint young people with the structure and habits of the lower forms of life, and to do this in a more systematic way than is usual in ordinary works on Natural History, and more simply than in text books on Zoology. For this reason I have adopted the title 'Life and her Children,' to express the family bond uniting all living things, as we use the term 'Nature and her Works,' to embrace all organic and inorganic phenomena; and I have been more careful to sketch in bold outline the leading features of each division than to dwell upon the minor differences by which it is separated into groups."—*Extract from Preface*.

UNCLE REMUS: His Songs and His Sayings. The Folk-Lore of the Old Plantation. By Joel Chandler Harris. Illustrated from Drawings by F. S. Church, whose humorous animal drawings are so well known, and J. H. Moser, of Georgia. One vol. 12mo, cloth. \$1.50.

"One of the most novel books of the year. . . . If the book in its entirety is not widely read, we shall be greatly disappointed; and, if any one misses the story of the Rabbit and the Fox, he will deny himself much pleasant mental recreation."—*Boston Courier*.

THE ORTHOEPIST. A Pronouncing Manual, containing about Three Thousand Five Hundred Words, including a considerable number of the Names of Foreign Authors, Artists, etc., that are often mispronounced. By Alfred Ayres. One vol., 18mo, cloth, \$1.00.

This manual will be found invaluable to all persons desirous of making their pronunciation conform to the best usage and established authority.

MASHALLAH! A FLIGHT INTO EGYPT. A Book of Adventures and Travel on the Nile. By Charles Warren Stoddard, author of "South-Sea Idylls." Appletons' New Handy-Volume Series." Paper, 30 cents, cloth, 60 cents.

A PHYSICAL TREATISE ON ELECTRICITY AND MAGNETISM. By J. E. H. Gordon, B. A., Assistant Secretary of the British Association. 8vo, with about 200 full-page and other illustrations. Cloth, \$7.00.

"The want has long been felt of a work on Electricity which should treat the subject much more fully than is done in the existing elementary works, and which should at the same time regard it from a physical as distinguished from a mathematical point of view. In this work the author has attempted to meet the above want. All the higher and later experimental developments of the science are treated of, but without the use of symbolical mathematics. Every phenomenon is considered, not as a mathematical abstraction, but as something having a real physical existence. It contains matter which, as far as the author is aware, has not yet appeared in any text-book."—*Extract from Preface*.

D. APPLETON & CO.,

1, 3 and 5 Bond St., . . . NEW YORK.

READY JANUARY 12TH. The Duties of Women.

A Course of Lectures by FRANCIS POWER CORRE.

Published from advance sheets by special arrangement with the author. 12 mo., cloth. Price, \$1.00.

NOW READY.

THE

Authorship of the Fourth Gospel: External Evidence.

By EZRA ABBOT, D.D., LL. D.

"As an original and exhaustive study in Biblical Criticism, this volume is an honor to American scholarship; and as a proof of the genuineness of the Fourth Gospel, so far as the Justin Martyr argument is concerned, it seems beyond reply."—*Universalist Quarterly*.

8 vo., cloth, 75 cents, paper, 50 cents.

INSTITUTE ESSAYS:

By S. R. Calthrop, C. C. Everett, F. E. Abbot, Gustave Gottheil, J. W. Chadwick, Ezra Abbot, Francis Tiffany, J. B. Harrison and George Batchelor.

"Those who know enough, and those whose religious system has been completed, had better not approach a volume which to a seeker after facts is wonderfully grateful and stimulating."—*Boston Advertiser*.

8 vo., 280 pages. Cloth, \$1.25. Paper, \$1.00.

GEORGE H. ELLIS, Publisher,
141 Franklin Street, BOSTON.

MARK TWAIN'S ADHESIVE SCRAP BOOK

One of the Humorist's Best Works.

SAVE YOUR VALUABLE CLIPPINGS.

EXTRACTS FROM SCRIBNER'S MONTHLY:

The experiences of the author, his trials, his failures, and his final success are patent on every page.

It is quite safe to say that no such work has ever been given to the public.

All the perplexing inconveniences of the old style Scrap Book are completely avoided in the use of Mark Twain's Patent.

Descriptive and price lists furnished by your Book-seller and Stationer or by the Publishers,

DANIEL SLOTE & CO.

Blank Book Manufacturers,
119 & 121 WILLIAM ST.,
NEW YORK.

NEW BOOKS.

ON THE THRESHOLD. By T. T. MUNGER. 16mo, gilt top, \$1.00.

"On the Threshold does not profess to be a manual; but its nine chapters treat of Purpose, Friends and Companions, Manners, Thrift, Self-Reliance, and Courage, Health, Reading, and Intellectual Life, Amusements, and Faith, and treat them in a way which is at once wise and winning, and free from anything common. There is a finished, not to say eloquent, brightness in these chapters, which carries the reader on, with kindling interest, from page to page."—*The Independent*.

THE LORD'S PRAYER. By WASHINGTON GLADDEN. 1 vol., 16 mo, gilt top, \$1.00.

A series of chapters designed to bring forth in clear light the comprehensiveness, simplicity, and full significance of this petition, which, though repeated for ages, is to-day the natural and sincere utterance of all Christendom. Mr. Gladden's strong common sense, freedom from cant, and healthy religious spirit, make this a peculiarly valuable and attractive book.

BALLADS AND OTHER VERSES. By JAMES T. FIELDS. 1 vol. 16mo, gilt top, \$1.00.

This volume includes, in addition to the best part of Mr. Fields's previous volumes of poetry, the last of which was printed for private circulation, the choicest of the many pieces he has written during the last twenty years. Some of these have appeared in the leading magazines, and have attracted no little admiration for their freshness, humor and grace.

DREAM CHILDREN. By HORACE E. SCUDDER. A new and greatly improved edition of this charming book for young folks. Illustrated, \$1.00.

"Stories delightful alike in feeling and in fancy."—*North American Review*.

"MODERN CLASSICS." VOL. 10.

FAVORITE POEMS,
ENOCH ARDEN,
IN MEMORIAM, } By Alfred Tennyson.

Flexible cloth, orange edges, 75 cents.
The "Modern Classics" contain the choicest literature in a very attractive form.

For sale by all booksellers.
Sent post-paid, on receipt of price, by the publishers.

CHARMING BOOKS.

By CHARLES DUDLEY WARNER.

MY WINTER ON THE NILE. New Edition. 12mo. \$2.

"Mr. Warner's pictures of Oriental men, manners and incidents are, to one who has lived so long in the East as I have, positively photographic reproductions. How could a passing traveler so thoroughly appreciate and so sharply outline the peculiarities of all classes of people."—Gen. L. F. DiCesola.

IN THE LEVANT. New Edition. 12mo. \$2.00.

"From first to last he has the same unflinching spirit, the same sparkle of humor and power of observation."—*London Standard*.

MY SUMMER IN A GARDEN. \$1.00. With 12 full-page pictures by Darley, \$1.50.

"That inimitable creation, 'My Summer in a Garden' will always be fresh, though it is read for the twentieth time or by the twentieth generation."—*The Churchman*.

BACKLOG STUDIES. Delightful, thoughtful, humorous conversations on women novelists, clothes, Gothic architecture in modern churches, the great New England Pic-nic, social popularity and other engaging themes. With 21 illustrations by Hopkin. \$1.50.

SAUNTERINGS. A Record of Travel in England, France, Belgium, Holland, Switzerland, Bavaria and Italy. "Little Classic" style, \$1.25.

"Not only thoroughly entertaining but exceedingly instructive."—*New York Evening Post*.

BADDECK AND THAT SORT OF THING. Travel to and Observation in Cape Breton. "Little Classic" style, \$1.00.

"One of the freshest and most enjoyable books of the kind we have ever read."—*The Churchman* (New York).

IN THE WILDERNESS. A new edition of this charming Adirondack book, with two new chapters, 75 cents.

"As fresh and fragrant of the woods as anything that Thoreau ever wrote."—*Phila. Evening Bulletin*.

BEING A BOY. Illustrated by "Champ." \$1.50.

"It is an elderly boy's reminiscences and reflections upon boyhood, the actual boyhood which he lovingly remembers. The book is full of the dry, unexpected humor of which Mr. Warner is a master, and is equally delightful to boys of all ages, from six to sixty or seventy years. It is full of clever pictures, too."—*New York Evening Post*.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

THE CEMENT

OF THE ANCIENTS,

UNEXCELLED FOR STRENGTH & DURABILITY

PUZZOLINE.

This new adhesive is a LIQUID GLUE and CEMENT COMBINED, and possesses greater strength and tenacity than any other known cement. It is composed of no injurious ingredients, IS ENTIRELY ODORLESS, and is ALWAYS READY for use; no heat being required as with other adhesive compounds.

As a CEMENT in repairing CROCKERY, GLASSWARE, and BROKEN ORNAMENTS of all kinds, it is UNEQUALLED. It will stand the test of boiling water as no other adhesive will. As a GLUE it is not affected by heat or moisture, and will hold more firmly than any other known preparation.

CIMITOLINE,

A MUCILAGE.

Its action is quicker, it is not affected by moisture, will not sour, mold, or dry up in any climate, and does not wrinkle the paper, as is the case with mucilage now in general use.

SOLD BY ALL STATIONERS.

MANUFACTURED SOLELY BY

THE PUZZOLINE COMPANY,

PEARL AND HIGH STREETS,

BOSTON, MASSACHUSETTS.

NEW EDITION.

WEBSTER'S UNABRIDGED
DICTIONARY.

GET THE BEST.

Containing a SUPPLEMENT of over 4600 NEW WORDS
and MEANINGS, and a NEW

BIOGRAPHICAL DICTIONARY,
of over 9700 NAMES.

Published by G. & C. MERRIAM,
SPRINGFIELD, MASS.

ESTERBROOK'S

STEEL PENS,

Of Superior and Standard Quality.

POPULAR NUMBERS: 048, 14, 130, 333, 161.

For Sale by all Stationers.

The Esterbrook Steel Pen Company,

26 JOHN STREET,

Works: Camden, N. J.

NEW YORK.

TWO BEAUTIFUL BOOKS.

Dr. Schliemann's Ilios. Ilios, the City and Country of the Trojans.

The Results of Researches and Discoveries on the Site of Troy and throughout the Troad in the years 1871-72-73-78-79. Including an Autobiography of the Author. By Dr. HENRY SCHLIEMANN. With a Preface, Appendices and Notes, Maps, Plans, and about 1,800 illustrations. Imperial 8vo, illuminated cloth, \$12.

"This work is sound and satisfactory in the highest degree. It deals with the varied aspects of a subject of permanent interest with a skill and comprehensiveness that entitle it to a permanent place in the library of all who are interested in the poetical, historical, and physical associations and characteristics of the Troad."—*Athenæum, London*.

"Few readers of this splendid volume will close its pages without the conviction of intuition that they have been visiting the city of Priam and the scenes of Homer's immortal song; and those who yield only to the conviction of reason will admit, with Professor Virchow, that the excavations of Hissarlik would have had an imperishable value even if the 'Iliad' had never been sung."—*New York Tribune*.

"Dr. Schliemann's book, while being one of the utmost value and importance, possesses all the fascination of ancient legend, and the reader dwells with breathless interest over the contents of the treasure-chest of King Priam, and is transported to the land of visions by the household pottery which served the domestic purposes of people who lived and died and were forgotten long before Priam or Homer existed."—*Hartford Evening Post*.

"The flower of archaeology is this splendid summary of the life-work of Schliemann, laid before us in most attractive form. . . . Dr. Schliemann opens for us as remarkable a vista of novel information as literature affords. . . . The biographical sketch is entertaining and instructive as well. The whole work forms one of the most valuable volumes ever prepared."—*Utica Observer*.

"Nothing has been left undone to make the sumptuous, eight-hundred-paged volume worthy of the great story of enthusiasm and perseverance it tells. Professor Virchow ushers in the book with a careful and luminous preface. This learned naturalist accompanied Dr. Schliemann on some of his explorations, and was an eye-witness of the last excavations at Hissarlik, and saw the 'burned city' emerge in its whole extent from the rubbish-heap of the past."—*N. Y. Herald*.

Pastoral Days; Or, Memories of a New England Year.

By W. HAMILTON GIBSON. Superbly illustrated. 4to, illuminated cloth, gilt edges, \$7.50.

"Deserves and will hold a distinct place in the literature of rural New England. . . . Its character-painting is excellent, and all the changes and circumstances of the New England year are truthfully described. . . . Mr. Gibson's drawings are marked by a rare grace and delicacy as well as fidelity, and he has been seconded by the best engravers of this metropolis. Whether the subject be an apple-orchard, or the white balls of the dandelion, or the maiden-hair or golden-rod or blue-flag, or a landscape for every season, the result is admirable, and, considering the work of contemporary designers, perhaps unique."—*Nation, N. Y.*

"Mr. Gibson's graceful pencil has become recognized as one of the most faithful interpreters of Nature in her varying moods. The man seems to love, with all the devotion of an enthusiast, the woods, the streams, the meadows, and all the animate and inanimate life of out-doors. It is safe to say that he is not surpassed by any draughtsman on wood of the present time; for not only is he a poet at heart, but he possesses a really remarkable knowledge of technique."—*N. Y. Evening Express*.

"The chief among the year's fine-art books, the very finest and most utterly satisfactory of the volumes upon which artistic efforts have been lavishly expended, is, beyond question, Mr. Gibson's 'Pastoral Days.' . . . The rare quality of the pictures, the utter perfection of their cutting, and the singular charm of the text."—*N. Y. Evening Post*.

"Art never equalled and cannot excel the beauty of these prints. We risk nothing in saying that this is the most charming gift book that can be produced for the holiday season."—*N. Y. Sun*.

"New England scenery in all the seasons has been the frequent subject of pen and brush. Painters, poets, and essayists have made it stand out vividly from the canvas or the printed page. But we are aware of no one who has studied the marked characteristics of northern woods and fields, their trees, grasses, and flowers, their birds and butterflies, and all their life and beauty, with greater fidelity than Mr. Gibson. He hangs with a lover's fondness over the scenes and objects he describes. He depicts them with the extreme accuracy of a naturalist and the enthusiasm and grace of a poet. . . . This work might be trusted to compete for first prize in any world's fair."—*N. Y. Journal of Commerce*.

Published by HARPER & BROTHERS, New York.

Either of the above works sent by mail, postage prepaid, to any part of the United States on receipt of the price.